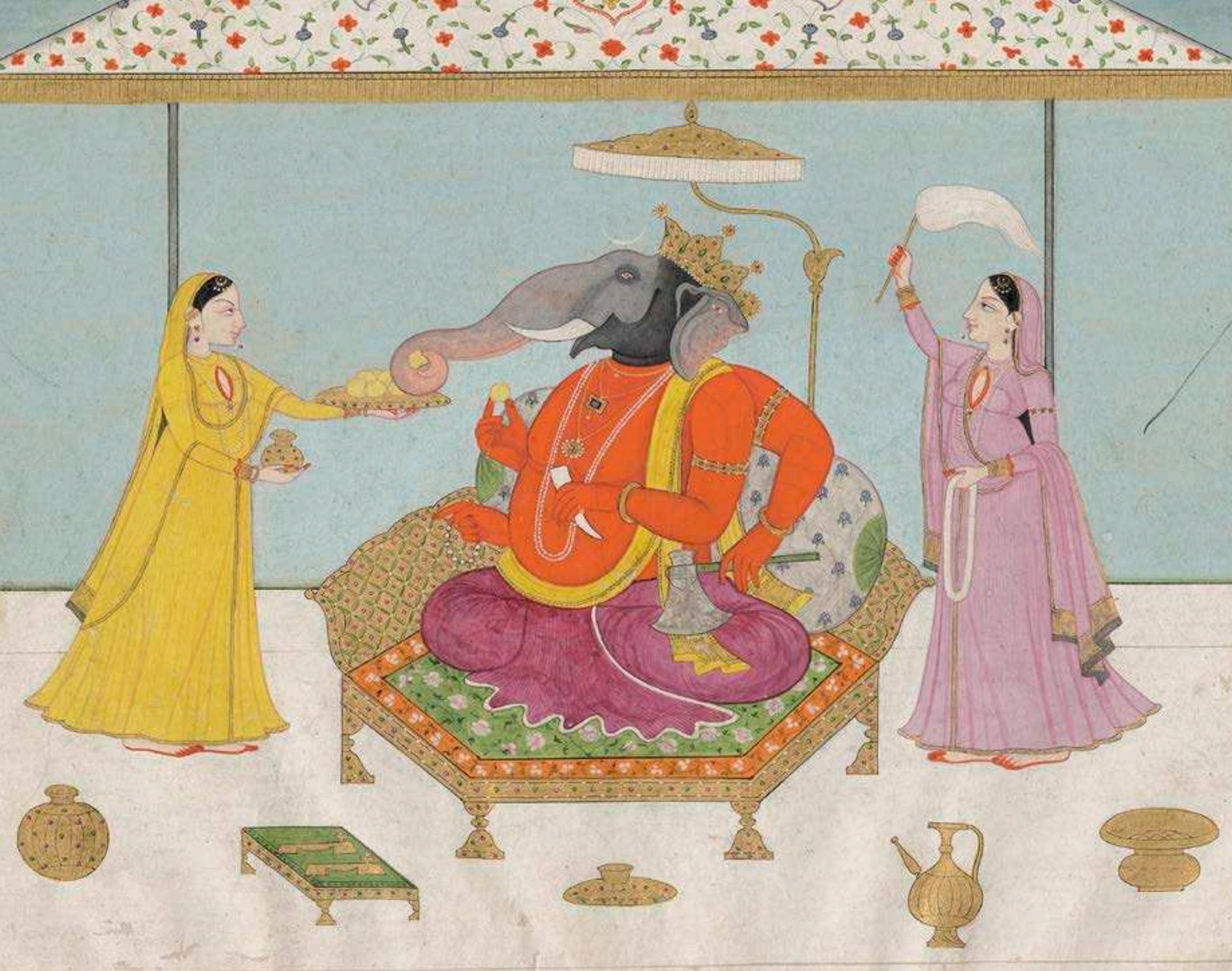


A PICTURE BOOK OF THE
DEVI MAHATMYA



SIMON RAY
INDIAN & ISLAMIC WORKS OF ART



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A PICTURE BOOK OF THE
DEVI MAHATMYA

J. P. LOSTY



ACKNOWLEDGEMENTS

I have great pleasure in presenting this catalogue illustrating a wonderful group of 56 Kangra paintings from the *Devi Mahatmya*.

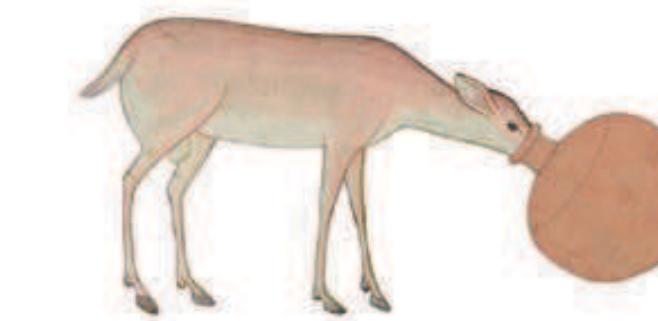
This is the most complete sequence of *Devi Mahatmya* paintings that we know of in existence. The series is almost completely intact, containing 56 pages out of an original 59.

I would like to thank Jerry Losty for writing this catalogue. His pioneering research and eloquent text make an important contribution to our understanding of how such a large narrative sequence of paintings was used as a picture book to accompany an aural recitation of a sacred text. We have taken the opportunity to publish alongside the pictures the entire *Devi Mahatmya* text which has 700 verses.

I would also like to thank Leng Tan and William Edwards for their assistance in proofreading the text and Kwang Su Eom for his measurements of each painting.

Finally, I would like to thank Peter Keenan for his fresh and innovative design to make a truly remarkable picture book and Richard Harris for the image scanning and colour reproduction.

Simon Ray





A PICTURE BOOK OF THE DEVI MAHATMYA

56 folios out of an original 59

India (Kangra), circa 1810

Opaque pigments and gold and silver on paper within wide red borders

With inscriptions in Sanskrit and Hindi in Devanagari script on the cover sheets with the subjects of the paintings

THE GLORIFICATION OF THE GREAT GODDESS

The Sanskrit hymn *Devi Mahatmya*, the great text summing up the origins and worship of the Devi, the Great Goddess, dates from around the close of the Gupta period around the middle of the first millennium AD. By this time the worship of Vishnu and Shiva had largely supplanted the ancient sacrificial forms of Hinduism and theologians were working out how to reconcile personalised divinities with the underlying philosophical ideas of the Vedanta, which they did broadly speaking by equating them with the eternal impersonal Brahman, the supreme spirit of the universe; they become manifest in the world only to fulfill certain tasks. The adherents of Goddess worship, a trend always there in Hindu belief, now had a text that elevated the Devi to the same status.

Like all Puranic texts, it is told at several removes, originally by the sage Markandeya to a disciple as part of the *Markandeya Purana*. Markandeya says that the story of the Goddess, and her triumph over different demons, was in fact related by the sage Medhas to two distressed travellers: Suratha the king exiled from his own country and the merchant Samadhi, who was betrayed by his family. Both of these men were still attached to their former lives and friends, despite the way they had been treated, and Medhas explains to them through recounting the deeds of the Goddess that all is illusion. She is both the cause of the illusion and the illusion itself: through understanding this, devotees can free themselves. As Thomas B. Coburn puts it: 'The Great Goddess is eternal, has the world as her form and she pervades it. Nonetheless, she also takes on particular forms for accomplishing particular mundane tasks.'

Consequently she is said to be both "eternal" and "born in the world." It is the three occasions when she manifests herself in specific roles that make up the threefold division of the *Devi Mahatmya* (Coburn 1999, p. 40).

In addition to these narrative portions, there are also four important hymns addressed to the Goddess embedded in the text that expound the theology behind Goddess-worship. These can and have taken on independent lives of their own. They are (1) *Brahma-stuti* from chapter 1, when Brahma hymns the Goddess as Yoganidra ('yogic sleep') requesting her to withdraw from Vishnu so that he can rise up and slay Madhu and Kaitabha; (2) *Sakradi-stuti* at the end of chapter 4, after the slaying of Mahishasura, when the gods praise her; (3) *Aparajita-stuti* in chapter 5, when the gods are beleaguered by Shumbha and Nishumbha and they resort to the Himalayas in search of her; and (4) *Narayani-stuti* in chapter 11, after the Goddess has disposed of Shumbha and Nishumbha, she is hymned by the Gods.

Goddess worship had been one of the key strands of Hinduism in the Pahari region in the 16th and 17th centuries, before devotional Vaishnavism dedicated to Rama and Krishna became much more prevalent in the 18th and 19th centuries. The earliest of all illustrated Indian manuscripts of the *Devi Mahatmya* (there are earlier ones from Nepal) is the mid-16th century manuscript from Jaisinghpur (in Himachal Pradesh) now in the Shimla Museum (published Goswamy et al. 1985). Tantric forms of the Goddess had become important later as in the Tantric Devi series paintings from Basohli 1660-80 (see T. McInerney

in Deheja 1999, pp. 119-35), but in the 18th century devotional Vaishnavism towards Rama and above all towards Krishna became more widespread and perhaps influenced a more devotional attitude towards the Goddess in which the *Devi Mahatmya* played a key role. The text can be read in several ways, including a Vedantic interpretation identifying the Goddess with the impersonal Brahman or universal spirit, but also as a *bhakti* text enjoining the worshippers of the Goddess to be personally devoted to her as Krishna-worshippers are to Krishna. It is perhaps this aspect that made the text one of those included in the great series of religious classics illustrated around 1780, comparable in devotional terms to the *Gita Govinda*, *Bhagavata Purana* and *Ramayana*. As with those series, it is painted in a style associated with Guler, the artists being almost certainly the sons and grandsons of Nainsukh and Manaku (see Goswamy and Fischer 2011). These artists spread out over the Pahari region, but the early versions of the *Devi Mahatmya* would seem to have been done in Guler rather than in Kangra or any other state. Although there are earlier Pahari paintings of individual scenes from the text, including of course the ubiquitous icon of the Goddess slaying Mahishasura, the Buffalo-demon, there seems to have been no earlier local complete manuscript for them to draw on for its imagery.

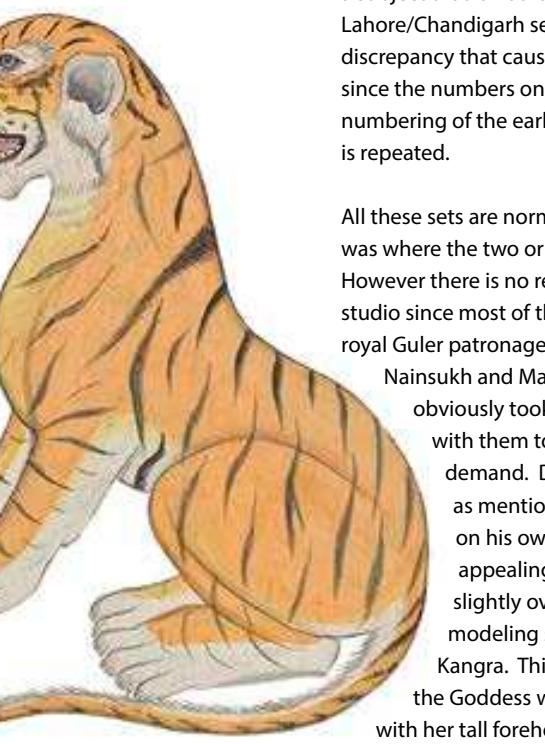
Various series of this key text were prepared at this time in Guler. The earliest appears to be a dispersed set with uncoloured borders prepared 1775-80 of which only a few pages have been published.¹ The most well known set is that with blue borders divided between the Lahore and

Chandigarh Museums and dated 1781. The Lahore pages have been fully published, but only three pages of the Chandigarh series have.² Both these early sets follow the same sequence of numbering, iconography and compositions for their fifty-seven paintings. Other series were also made between 1780 and 1800 (Goswamy and Fischer 2011, p. 691). Each follows the same iconography and numbering so that the scenes are much the same in all the different sets. Joachim Bautze in 1991 listed the various paintings from all the sets then published against each of the 57 numbers and subjects. Two of these later sets date from 1780-1800 also with blue borders but of different sizes: the larger one was dispersed in 1970. Four pages from this set, now in the Rietberg Museum, were in the Metzger Collection (Bautze 1991, nos. 15-18, with others listed in his fn. 3), while others are in the Seitz Collection also in the Rietberg Museum (see Goswamy and Fischer 2011, no. 16) and elsewhere. Dating these sets precisely is impossible since they are following such a rigidly laid down iconography and even landscape. Only variations in the handling of colour and shading can be used to class them in some sort of date order. Other sets continued to be produced during the 19th century with many dispersed paintings in various collections.

Our series contains 56 out of an original 59 pictures, normally with numbered text on the adjoined cover sheet and a number on the reverse of the painting. The text passages on the cover sheets were originally numbered 1-58, with a second no. 1 containing an introductory picture of Ganesh.

1 Leach 1986 (no. 116); Bautze 1991, no. 20; Carré 1993, pp. 110-11; Poster 1994, nos. 208-09; Goswamy 1986 (no. 152); Goswamy and Bhatia 1999 (no. 191, the border painted yellow) and Ahluwalia 2008, fig. 103. Leach seems misled by Archer's surely too early dating of two isolated *Devi Mahatmya* pages in Lahore (Archer 1973, Guler 17i-ii) in her dating of the Cleveland page to c. 1760.

2 For the Lahore series see Ajazuddin 1977, pp. 29-33 (illustrated Guler 41i-xxxiv); for the three pages of the Chandigarh series, see Goswamy 1986, nos. 165, 217, 218.



Based on those numbers three folios are missing (nos. 14, 19 and 28). The numbers on the reverse correspond to the text numbers for folios 1-9, but then no. 9 is repeated and for the rest of the series they are one behind the text numbers. While the introductory painting of Ganesh accounts for one extra folio, another additional folio is found at no. 10, the defeated gods entreating help from Vishnu and Shiva, a subject that is not found in the 57 paintings of the 1781 Lahore/Chandigarh series (Bautze 1991, p. 61). It is this discrepancy that causes the confusion in the numeration, since the numbers on the back continue to follow the numbering of the earlier series and hence the number 9 is repeated.

All these sets are normally attributed to Guler since that was where the two original sets seem to have been done. However there is no reason to attribute them all to that studio since most of the other sets clearly cannot be of royal Guler patronage. As the sons and grandsons of Nainsukh and Manaku spread through the hills, they obviously took sketches or *charbas* of the series with them to be recreated whenever there was a demand. Despite the difficulties of dating them as mentioned above, where our artist is relying on his own invention such as in no. 10, the gods appealing to Shiva and Vishnu for help, the slightly overlarge heads and relatively flat modeling suggest a date of about 1810 from Kangra. This is corroborated by the profile of the Goddess when in human guise as in no. 59 with her tall forehead, relatively large nose and strong

chin, which is reminiscent of the painted *Nala-Damayanti* series from 1800-10. The opening page sets the stylistic tone: clear uncomplicated lines, areas of pure deep colour contrasting with paler backgrounds, with not much in the way of modelling. Throughout the set the artist follows the outline of the compositions in the 1781 series, but in this later rendition the complex Mughalised trees and subtle landscape of the earlier set have become greatly simplified in line with contemporary styles.

Nonetheless, the innovative power of the images comes through these multiple transmissions almost unabated. The original Guler artists had to create enduring images almost from scratch. The Goddess on her lion fighting a single demon or a host of them was easy enough to create, but it took feats of great creative imagination to envision the scenes showing all the shaktis fighting the demons (nos. 33-37), making each of them individually recognizable yet part of a compositional whole. In the same category is the great scene of Raktabija's death (no. 36) as Kali extends her tongue to capture his blood lest it fall to the ground to create more demons. Such scenes of complex violence are balanced by others showing the creation of the Devi or her being praised by the gods that emanate an aura of religious intensity that matches the fervour of the text at these points.

Some of these series such as the Lahore/Chandigarh set and the blue bordered set have the Sanskrit text of the *Devi Mahatmya* on the verso and hence are intended to be illustrated manuscripts. Some have glosses in Pahari

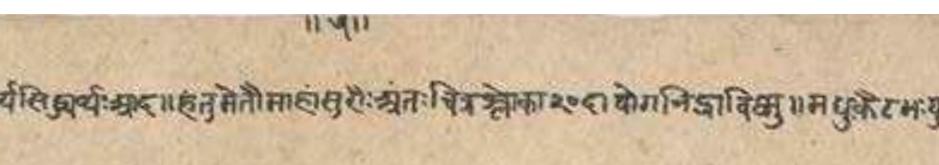
in *takri* script for those ignorant of Sanskrit or even in Gurmukhi indicating Sikh patronage.³ Others such as the early plain bordered series have no text, but this series lacks detailing and hence is unfinished – the text might have been intended to be added later but for some reason the project was abandoned.

Our set was clearly made for a different purpose. The paintings were not meant to illustrate a manuscript but to be used in the public recitation of this sacred text at the time of the Dassehra or Durgapuja, the great autumn festival of the Goddess. The Sanskrit inscriptions on the reverse mostly contain the first foot (of four in this metre) of one verse, labelled beginning (*adah*), and the last foot of another verse, labelled end (*anta*), together with the number of verses separating them. These are the verses that the reciter would chant while the picture is held up for viewing by the audience. The next part of the inscription gives the subject of the painting in a brief Hindi inscription introduced by *citra* ('picture').

The Goddess herself gives instruction in the twelfth chapter of the text for the recitation of her *Mahatmya* on the eighth, fourteenth (dark) and ninth (bright) days of the lunar fortnights. The reciter and his auditors will receive innumerable blessings and never come to ill. This is especially true during the nine nights of the Goddess's great autumn festival of Dassehra or Durgapuja. Those who cannot recite the text themselves should engage a professional reciter to do so, and it is in



3 Such as the blue-bordered pages in the Metzger collection (Bautze 1991, nos. 15-18).



this context that our series of paintings is to be understood. The text is not excessively long, being traditionally around 700 verses, which has given it an alternative name of *Durga Saptasati* (Durga's 700 [verses]), although in fact it is shorter than this, and can be recited in just over two hours. It is not just a recitation but also a ritual, and the reciter has to prepare himself and his surroundings in the usual way for any Hindu *puja* or act of worship. The reciter places a manuscript or printed copy of the text on a stand before him and surrounds it with the appropriate items needed for worship (see Coburn 1991, pp. 163-65, for a detailed account of this). The reciter would often know the text by heart and did not need the written version. In the case of our paintings he would chant the text for the number of verses prescribed on the cover sheet while holding up the painted side to be viewed by his auditors, then placing it face down before him and holding up the next one. Alternatively if he did need the written text, an assistant could hold up the paintings for the requisite number of verses.

Indian culture has always favoured the aural over the written tradition. Religious texts were formulated to be recited or chanted rather than read, especially so in a culture of widespread illiteracy and multiple languages. Illustrated

manuscripts allowed people to follow the story without the need to read the text, especially when every page had a full size picture. Such fully illustrated manuscripts became in time *citra-pothi*, picture books,

which carried not the full text but a summary, usually not in Sanskrit but in a language an auditor could understand. These picture books were used as aids for recitals of the text or at least the stories from it, both within the privacy of the zenana or else in public during religious festivals. It is within this context that our new series of the *Devi Mahatmya* must be placed. It offers important new evidence of how the mechanics of this process worked.

Since this set of the paintings of the *Devi Mahatmya* is almost complete, it seemed a wonderful opportunity to include a complete translation of its relatively brief text so that the reader can see how the artists of these series interpreted it. The translation is that available online on the website of the Singapore Dakshina Bharatha Brahmana Sabha at <http://sdbbs.tripod.com/devi.html>, which itself it says is extracted from the website: <http://www.geocities.com/Athens/Parthenon/8175/devi-1.txt>. Where the English of this translation becomes obscure or convoluted in line with Sanskrit syntax, it has been slightly modified here to make it a little more idiomatic. The excellent translation by Thomas B. Coburn (1991) has been invaluable throughout this whole exercise.

J. P. Losty



**GANESH IS FED LADDUS AND FLYWHISKED BY HIS WIVES
SIDDHI AND RIDDHI**

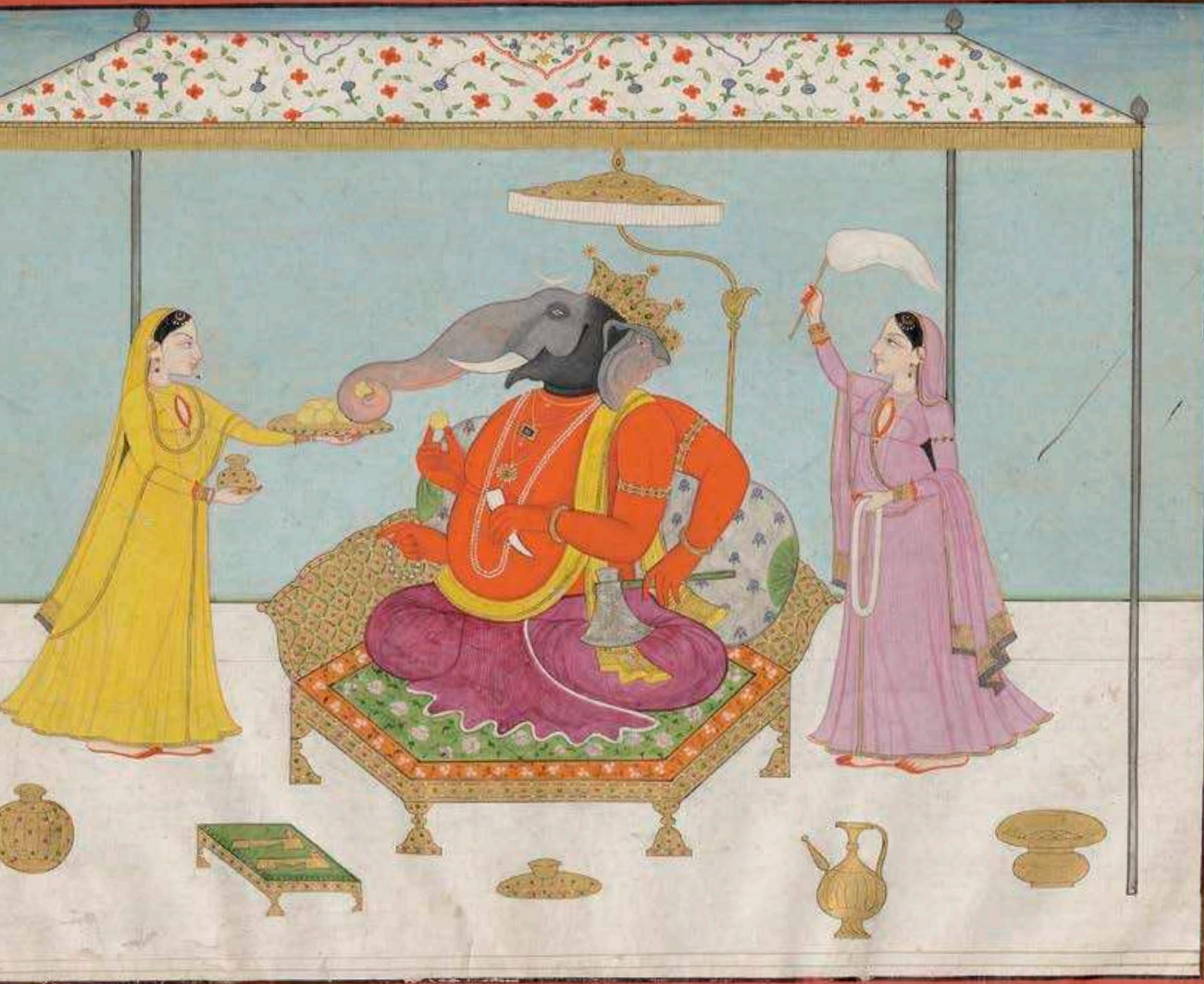
Ganesh is the god of beginnings and is invoked ritually at the commencement of any undertaking including illustrated manuscripts. Enthroned like a jovial monarch on a throne under a canopy, two of his four arms bear his usual tusk and axe, while another holds the laddu that he is being fed by one of his wives. The other holds a flywhisk over him.



INDIA (KANGRA), CIRCA 1810

FOLIO: IMAGE:
HEIGHT: 22.5 CM HEIGHT: 18.5 CM
WIDTH: 29.2 CM WIDTH: 25 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS
INSCRIBED 1 ON THE COVER SHEET: '1.
HOMAGE TO SRI GANESA'

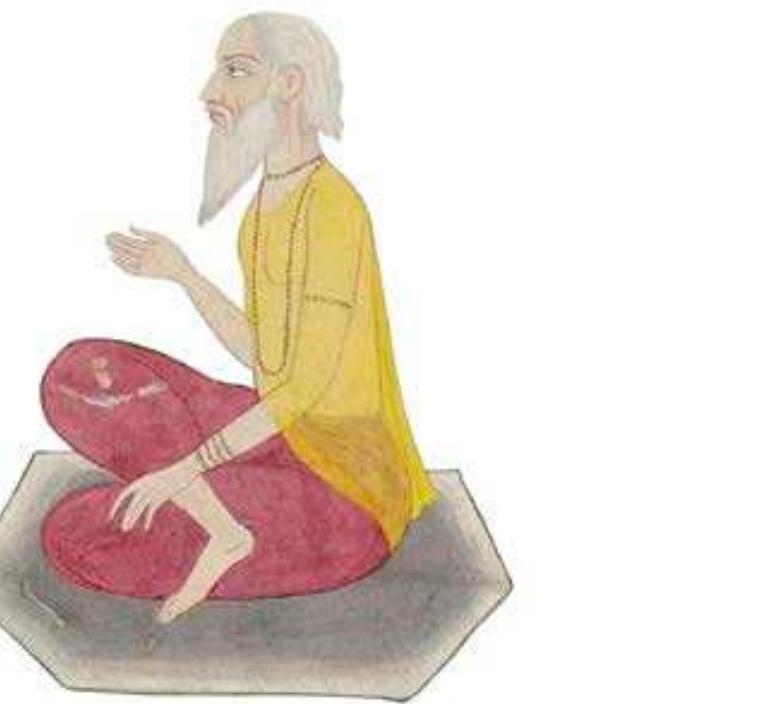


**MARKANDEYA BEGINS TELLING THE STORY OF THE GODDESS
TO HIS DISCIPLE**

The sage Markandeya, the narrator of the eponymous *Purana*, is the principal narrator of the *Devi Mahatmya*, the exploits and greatness of the Goddess, which he tells to his disciple who is perhaps named Kraustiki, he is not named in the text. The pair are seated by the banks of a river or pond in a clearing in the woods.

**CHAPTER 1
THE SLAYING OF MADHU AND KAITABHA**

Markandeya said (to his disciple Kraustiki):
1-3. Savarni, son of Surya, is called the eighth Manu.
Listen, while I describe in detail about his birth,
how Savarni, illustrious son of Surya, became the
lord of the (eighth) Manvantara by the grace
of Mahamaya.



INDIA (KANGRA), CIRCA 1810

FOLIO: IMAGE:
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WIDTH: 29.3 CM WIDTH: 25.4 CM

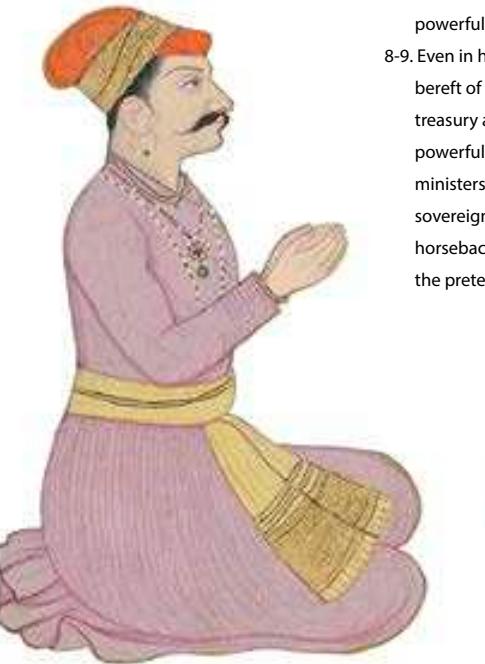
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 1 ON REVERSE AND ON THE COVER
SHEET AND: 'HOMAGE TO GANESA, HOMAGE
TO CHANDIKA!' FOLLOWED BY THE FIRST VERSE
OF THE TEXT: 'SAVARNI, SON OF SURYA, IS
CALLED THE EIGHTH MANU. LISTEN, WHILE I
DESCRIBE IN DETAIL ABOUT HIS BIRTH...'



**THE KING SURATHA ARRIVES AT THE HERMITAGE OF THE SAGE MEDHAS
AND SEEKS ANSWERS TO HIS PROBLEMS FROM THE SAGE**

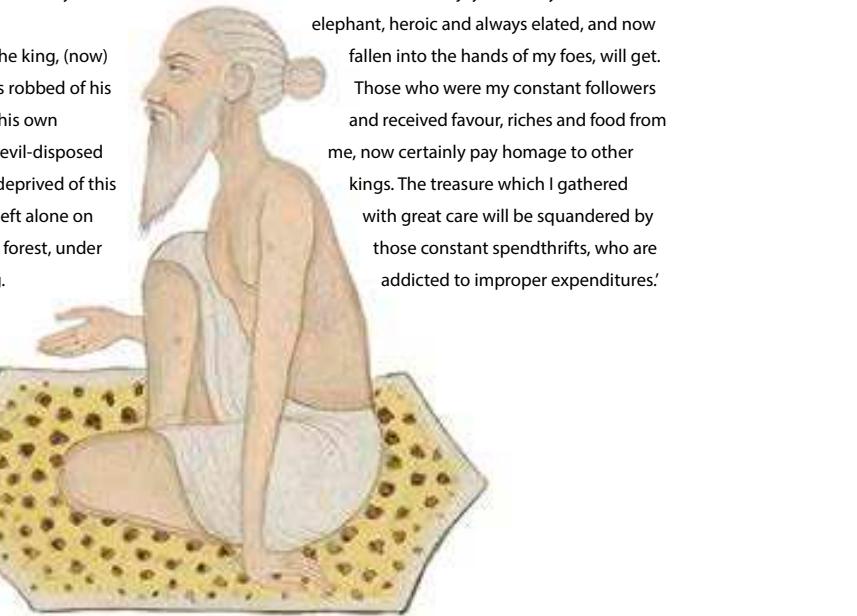
The great king Suratha has been beaten by his enemies, robbed of his treasure by his ministers and dispossessed of his kingdom; he seeks refuge at the peaceful hermitage of the sage Medhas. Despite the atmosphere of the hermitage, the king is still attached to his former life and continually wonders if his kingdom is being governed properly.



4-5. In former times there was a king named Suratha, born of the Chitra dynasty, ruling over the whole world in the period of Svarocisa. He protected his subjects duly like his own children. At that time the kings, who were the destroyers of the race of the Kolavidhs, became his enemies.

6-7. He, the wielder of powerful weapons, fought a battle with the destroyers of the Kolavidhs, but was defeated by them though they were a small force. Then he returned to his own city, and ruled over his own country. Then that illustrious king was attacked by those powerful enemies.

8-9. Even in his own city, the king, (now) bereft of strength, was robbed of his treasury and army by his own powerful, vicious and evil-disposed ministers. Thereafter, deprived of this sovereignty, the king left alone on horseback for a dense forest, under the pretext of hunting.



10-11. He saw there the hermitage of Medhas - the supreme among the twice-born - inhabited by wild animals which were peaceful, and graced by the disciples of the sage. Entertained by the sage, Suratha spent some time moving about in the hermitage of the great sage.

12-16. There then overcome with attachment, he fell into the thought, 'I do not know whether the capital (which was) well guarded by my ancestors and recently deserted by me is being guarded righteously or not by my servants of evil conduct. I do not know what enjoyments my chief elephant, heroic and always elated, and now fallen into the hands of my foes, will get.'

Those who were my constant followers and received favour, riches and food from me, now certainly pay homage to other kings. The treasure which I gathered with great care will be squandered by those constant spendthrifts, who are addicted to improper expenditures.'

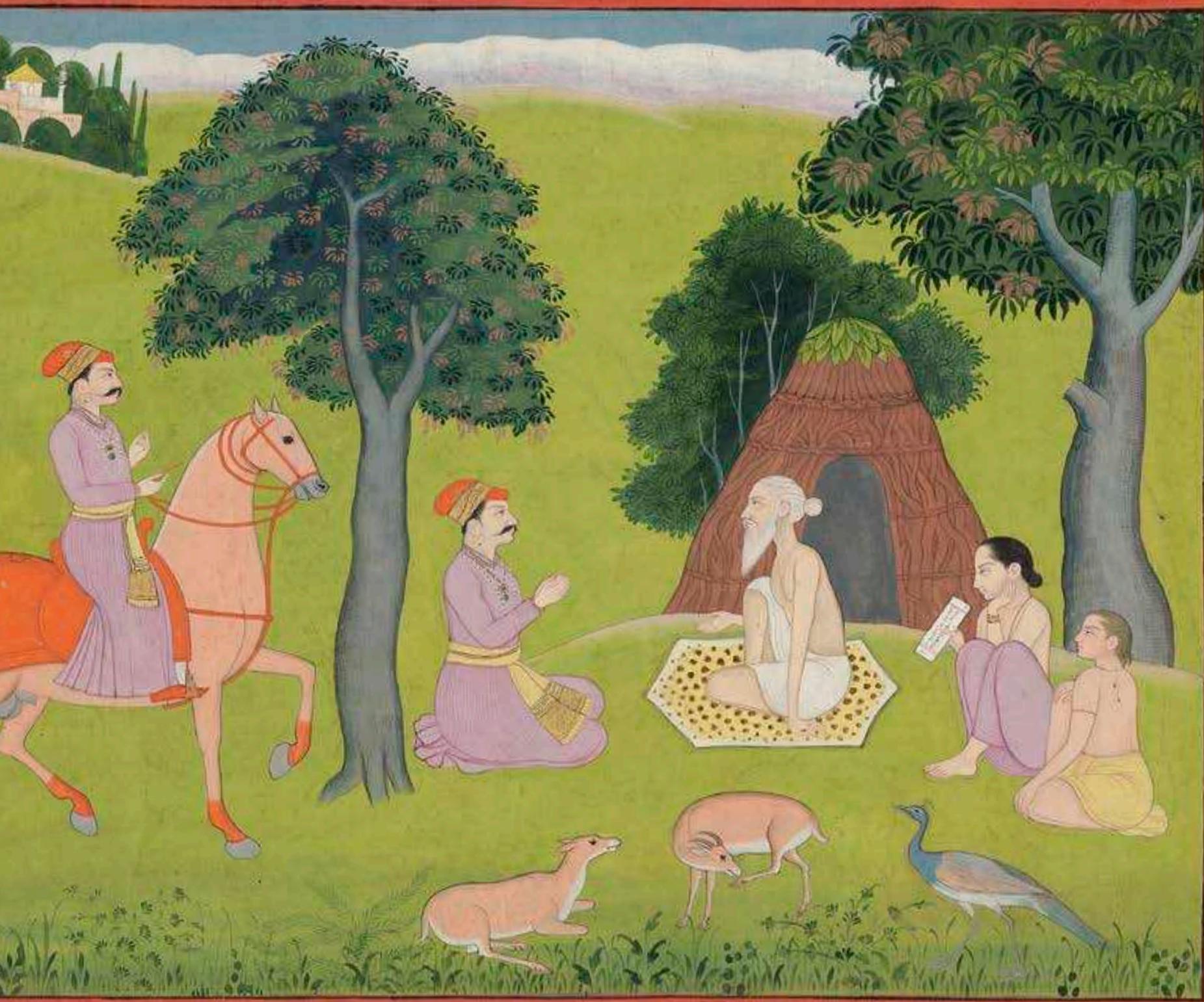
INDIA (KANGRA), CIRCA 1810

FOLIO:
HEIGHT: 22.7 CM
WIDTH: 29.3 CM

IMAGE:
HEIGHT: 18.8 CM
WIDTH: 25.2 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 2 ON REVERSE, COVER SHEET
AND TEXT MISSING
Cf. AJAZUDDIN 1977, GULER 41(i)



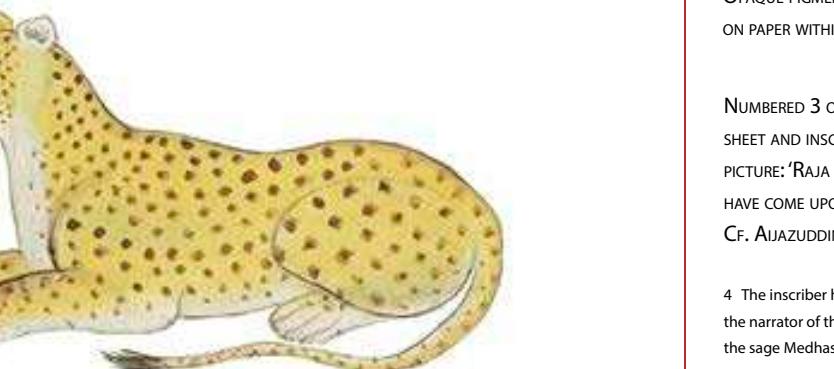
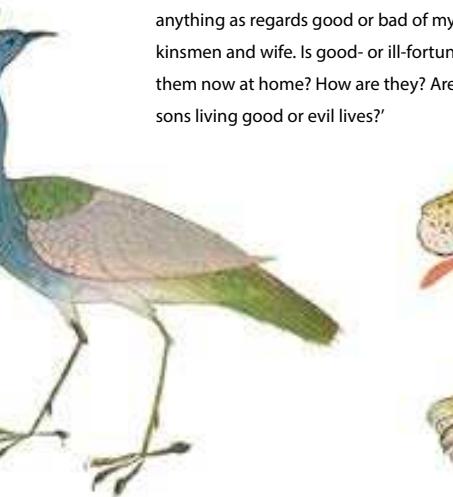
THE MERCHANT SAMADHI ARRIVES AT THE HERMITAGE SEEKING ANSWERS TO HIS TROUBLES AND SURATHA QUESTIONS HIM

Samadhi tells the king that he has been ruined by his wife and sons who have seized his wealth and cast him out. Despite this he still worries about his family and hankers for his old life.

17-19. The king was continually thinking of these and other things. Near the hermitage of the Brahmin he saw a merchant, and asked him: 'Ho! Who are you? What is the reason for your coming here? Wherefore do you appear as if afflicted with grief and depressed in mind?' Hearing this speech of the king, uttered in a friendly spirit, the merchant bowed respectfully and replied to the king.

The merchant said:

20-25. 'I am a merchant named Samadhi, born in a wealthy family. I have been cast out by my sons and wife, who are wicked through greed for wealth. My wife and sons have misappropriated my riches, and made me devoid of wealth. Cast out by my trusted kinsmen, I have come to the forest grief-stricken. Dwelling here, I do not know anything as regards good or bad of my sons, kinsmen and wife. Is good- or ill-fortune with them now at home? How are they? Are my sons living good or evil lives?'



The king said:

26-28. 'Why is your mind affectionately attached to those covetous folk, your sons, wife and others, who have deprived you of your wealth?'

The merchant said:

29-34. 'This very thought has occurred to me, just as you have uttered it. What can I do? My mind does not become hard; it bears deep affection for those very persons who have driven me out in their greed for wealth, abandoning love for a father and attachment to one's master and kinsmen. Although knowing this, I do not comprehend, O noble hearted king, how it is that the mind is prone to love even towards worthless kinsmen. On account of them I heave heavy sighs and feel dejected. What can I do since my mind does not become hard towards those unloving ones?'

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.7 CM

WIDTH: 25.2 CM

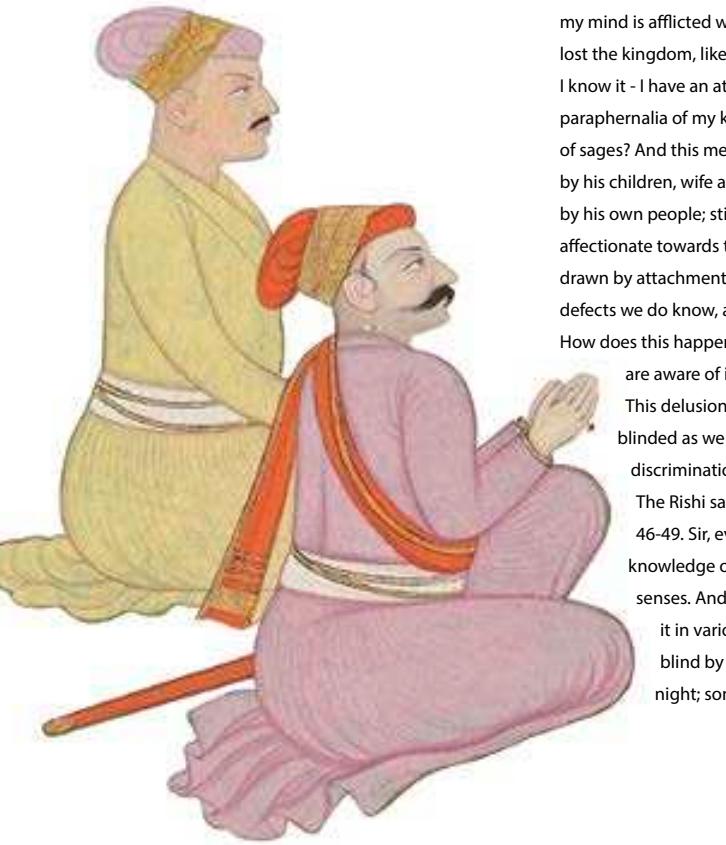
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 3 ON REVERSE AND ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PICTURE: 'RAJA SURATHA AND THE MERCHANT
HAVE COME UPON MARKANDEYA'⁴
Cf. AJAZUDDIN 1977, GULER 41(ii)

4 The inscriber here and elsewhere is confusing the narrator of the whole story Markandeya with the sage Medhas at whose hermitage they are.



MEDHAS BEGINS TO EXPLAIN THEIR FEELINGS TO SURATHA AND SAMADHI



The two exiles ask the sage why is it that they are still attached to the people who harmed them and to the paraphernalia of their previous existence and why they are so unhappy.

Markandeya said:

35-38. Then O Brahmin, the merchant Samadhi and the noble king together approached the sage (Medhas); and after observing the etiquette worthy of him and as was proper, they sat down and conversed (with him) on some topics.

The king said:

39-45. 'Sir, I wish to ask you one thing. Be pleased to reply to it. Without the control of my intellect, my mind is afflicted with sorrow. Though I have lost the kingdom, like an ignorant man - though I know it - I have an attachment to all the paraphernalia of my kingdom. How is this, O best of sages? And this merchant has been disowned by his children, wife and servants, and forsaken by his own people; still he is inordinately affectionate towards them. Thus both he and I, drawn by attachment towards objects whose defects we do know, are exceedingly unhappy. How does this happen then, sir, that though we are aware of it, this delusion comes? This delusion besets me as well as him, blinded as we are in respect of discrimination.'

The Rishi said:

46-49. Sir, every being has the knowledge of objects perceptible by the senses. And an object of sense reaches it in various ways. Some beings are blind by day, and others are blind by night; some beings have equal sight

both by day and night. Human beings are certainly endowed with knowledge, but they are not the only beings (to be so endowed), for cattle, birds, animals and other creatures also have knowledge.

50-58. The knowledge that men have, birds and beasts too have; and what they have men also possess; and the rest (like eating and sleeping) is common to both of them. Look at these birds, which though they possess knowledge, and are themselves distressed by hunger are yet, because of the delusion, engaged in dropping grains into the beaks of their young ones. Human beings are, O tiger among men, attached to their children because of greed for return help. Do you not see this? Even so men are hurled into the whirlpool of attachment, the pit of delusion, through the power of Mahamaya (the Great Illusion), who makes the existence of the world possible. Marvel not at this. This Mahamaya is the Yoganidra of Vishnu, the Lord of the world. It is by her the world is deluded. Verily she, the Bhagavati, the Mahamaya forcibly drawing the minds of even the wise, throws them into delusion. She creates this entire universe, both moving and unmoving. It is she who, when propitious, becomes a boon-giver to human beings for their final liberation. She is the supreme knowledge, the cause of final liberation, and eternal; she is the cause of the bondage of transmigration and the sovereign over all lords.

The king said:

59-62. 'Venerable sir, who is that Devi whom you call Mahamaya? How did she come into being, and what is her sphere of action, O Brahmin? What constitutes her nature? What is her form? Wherefrom did she originate? All that I wish to hear from you, O you supreme among the knowers of Brahman.'



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 22.7 CM
WIDTH: 29.3 CM

IMAGE:

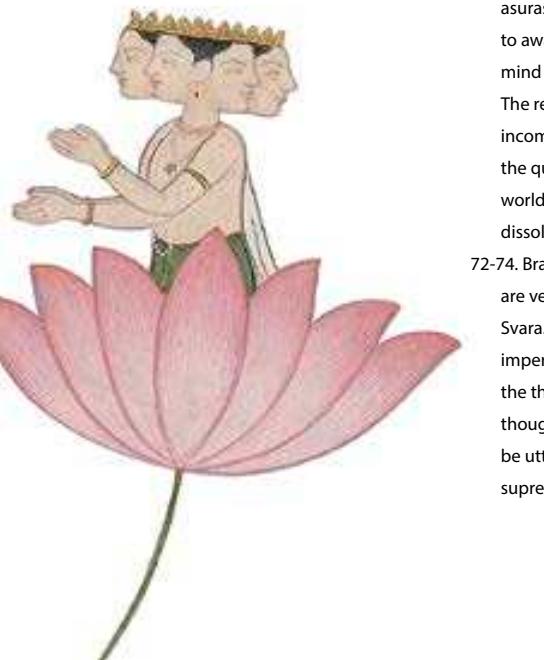
HEIGHT: 18.7 CM
WIDTH: 25.2 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 4 ON REVERSE AND COVER SHEET
AND INSCRIBED WITH THE SUBJECT OF THE
PICTURE: 'SURATHA AND THE MERCHANT ARE
IN COMPANY WITH MARKANDEYA'
Cf. GOSWAMY 1986, NO. 218

VISHNU LIES ASLEEP ON THE COSMIC SNAKE SHESHA WITH BRAHMA ARISING ON A LOTUS FROM HIS NAVEL WHILE THE DEMONS MADHU AND KAITABHA APPROACH THEM

Vishnu is in his state of Yoganidra, the deep mystic sleep between creations when he lies sleeping on Shesha, the physical embodiment of the universe, floating on the cosmic ocean. Brahma arises on a lotus from his navel preparatory to creation. From Vishnu's earwax are born two terrible demons Madhu and Kaitabha, who seek to slay Brahma.



The Rishi said:

63-71. She is eternal, embodied as the universe. By her all this is pervaded. Nevertheless she incarnates in manifold ways; hear it from me. When she manifests herself in order to accomplish the purposes of the devas, she is said to be born in the world, though she is eternal. At the end of a kalpa when the universe was one ocean (with the waters of the deluge) and the adorable Lord Vishnu stretched out on Shesha and took the mystic slumber, two terrible asuras, the well-known Madhu and Kaitabha, sprung into being from the dirt of Vishnu's ears, sought to slay Brahma; Brahma, the father of beings, was sitting in the lotus (that came out) from Vishnu's navel. Seeing these two fierce asuras and Janardhana asleep, and with a view to awakening Hari, (Brahma) with concentrated mind extolled Yoganidra, dwelling in Hari's eyes.

The resplendent Lord Brahma extolled the incomparable Goddess of Vishnu, Yoganidra, the queen of the cosmos, the supporter of the worlds, the cause of the sustentation and dissolution alike (of the universe).

72-74. Brahma said: 'You are Svaha and Svadha. You are verily the Vasatkara and embodiment of Svara. You are the nectar. O eternal and imperishable One, you are the embodiment of the threefold mantra. You are half a matra, though eternal. You are verily that which cannot be uttered specifically. You are Savitri and the supreme Mother of the devas.'

75-77. 'By you this universe is borne, by you this world is created. By you it is protected, O Devi and you always consume it at the end. O you who are (always) of the form of the whole world, at the time of creation you are of the form of the creative force, at the time of sustaining it you are of the form of the protective power, and at the time of the dissolution of the world, you are of the form of the destructive power. You are the supreme knowledge as well as the great nescience, the great intellect and contemplation, as also the great delusion, the great Devi as also the great Asuri.'

78-81. 'You are the primordial cause of everything, bringing into force the three qualities. You are the dark night of periodic dissolution. You are the great night of final dissolution, and the terrible night of delusion. You are the goddess of good fortune, the ruler, modesty, intelligence characterised by knowledge, bashfulness, nourishment, contentment, tranquillity and forbearance. Armed with sword, spear, club, discus, conch, bow, arrows, slings and iron mace, you are terrible (and at the same time) you are pleasing, yea more pleasing than all the pleasing things and exceedingly beautiful. You are indeed the supreme Ishvari, beyond the high and low.'

82-87. 'And whatever or wherever a thing exists, real or non-real, whatever power all that possesses is yourself. O you who are the soul of everything, how can I extol you (more than this)? By you, even he who creates, sustains and

devours the world, is put to sleep. Who is here capable of extolling you? Who is capable of praising you, who have made all of us - Vishnu, myself and Shiva - take our embodied forms? O Devi, being lauded thus, bewitch these two unassailable asuras Madhu and Kaitabha with your superior powers. Let Vishnu, the master of the world, be quickly awakened from sleep and rouse up his nature to slay these two great asuras.'

INDIA (KANGRA), CIRCA 1810

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OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

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AND INSCRIBED WITH THE SUBJECT OF THE
PICTURE: 'VISHNU IS IN YOGIC SLEEP; MADHU
AND KAITABHA ARE ABOUT TO FIGHT'



VISHNU AWAKES FROM SLEEP AND FIGHTS THE DEMONS

Mahamaya has withdrawn from Vishnu who awakens and sees the two terrible demons trying to devour Brahma. Vishnu is as yet without his divine weapons and fights with his arms alone. They fight for thousands of years.

The Rishi said:

88-94. There, the Devi of delusion extolled thus by Brahma, the creator, in order to awaken Vishnu for the destruction of Madhu and Kaitabha, drew herself out from his eyes, mouth, nostrils, arms, heart and breast, and appeared in the sight of Brahma of inscrutable birth. Janardana, Lord of the universe, quitted by her, rose up from his

couch on the universal ocean, and saw those two evil (asuras), Madhu and Kaitabha, of exceeding heroism and power, with eyes red in anger, endeavouring to devour Brahma. Thereupon the all-pervading Bhagavan Vishnu got up and fought with the asuras for five thousand years, using his own arms as weapons.



INDIA (KANGRA), CIRCA 1810

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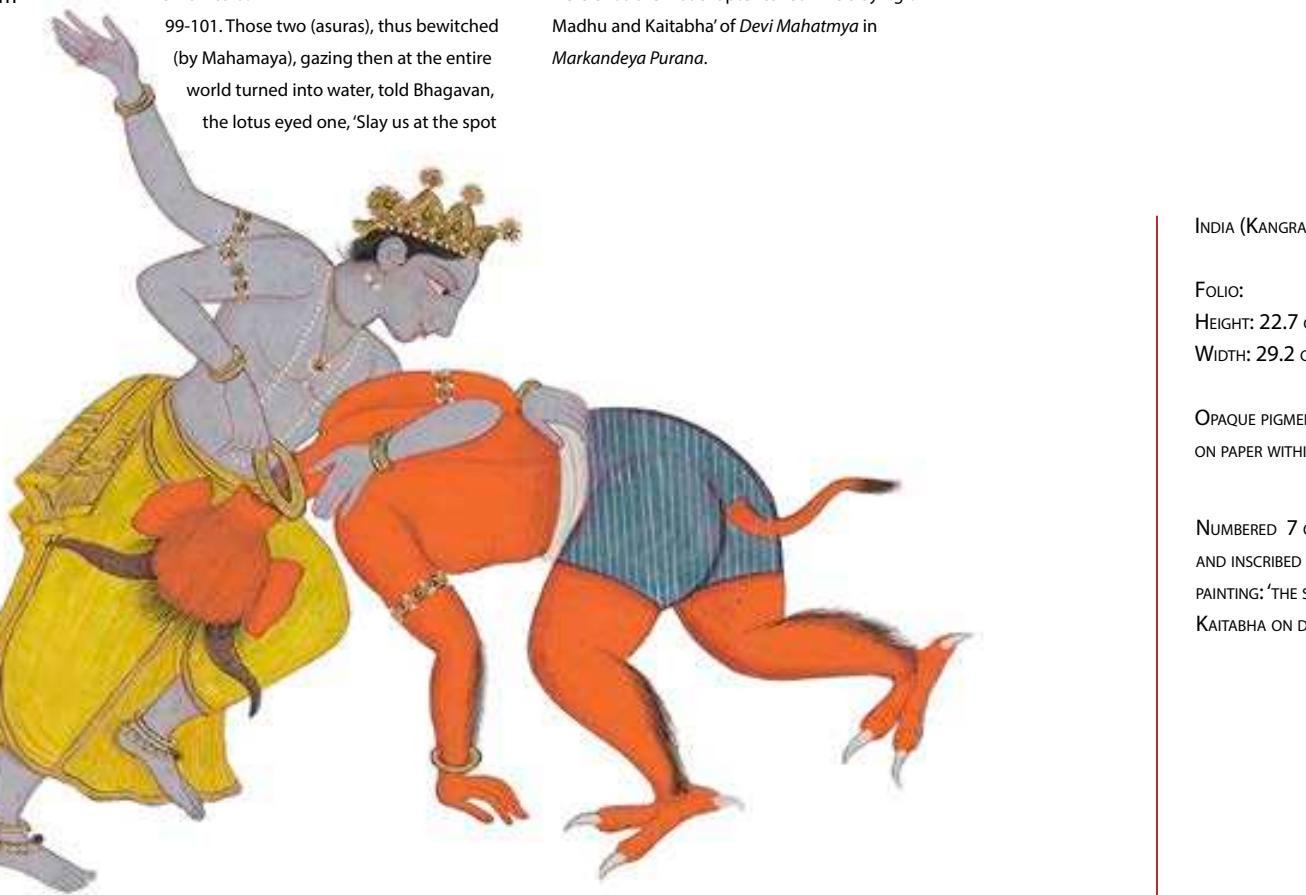
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

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AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'VISHNU AND MADHU AND KAITABHA
FIGHT WITH THEIR FISTS'
Cf. AJAZUDDIN 1977, GULER 41(III)



VISHNU CONFRONTS THE TWO DEMONS AND THEN DECAPITATES THEM

The demons, deluded by Mahamaya and in the excess of their strength, are pleased to tell Vishnu that he can ask a boon of them. Vishnu tells them that he must slay them and in turn tells them to ask a boon of him. Aware of the world being nothing but water, they ask to be slain where the earth is not flooded. Vishnu takes them on his lap and decapitates them with his discus.



95. And they, frenzied with their exceeding power, and deluded by Mahamaya, exclaimed to Vishnu, 'Ask a boon from us.'

Bhagavan (Vishnu) said:

96-98. 'If you are satisfied with me, you must both be slain by me now. What need is there of any other boon here? My choice is this much indeed.'

The Rishi said:

99-101. Those two (asuras), thus bewitched (by Mahamaya), gazing then at the entire world turned into water, told Bhagavan, the lotus eyed one, 'Slay us at the spot

where the earth is not flooded with water.'

102-104. Saying 'Be it so', Bhagavan (Vishnu), the great wielder of conch, discus and mace, took them on his loins and there severed their heads with his discus. Thus she (Mahamaya) herself appeared when praised by Brahma. Now listen again the glory of this Devi. I tell you.

Here ends the first chapter called 'The Slaying of Madhu and Kaitabha' of *Devi Mahatmya* in *Markandeya Purana*.

INDIA (KANGRA), CIRCA 1810

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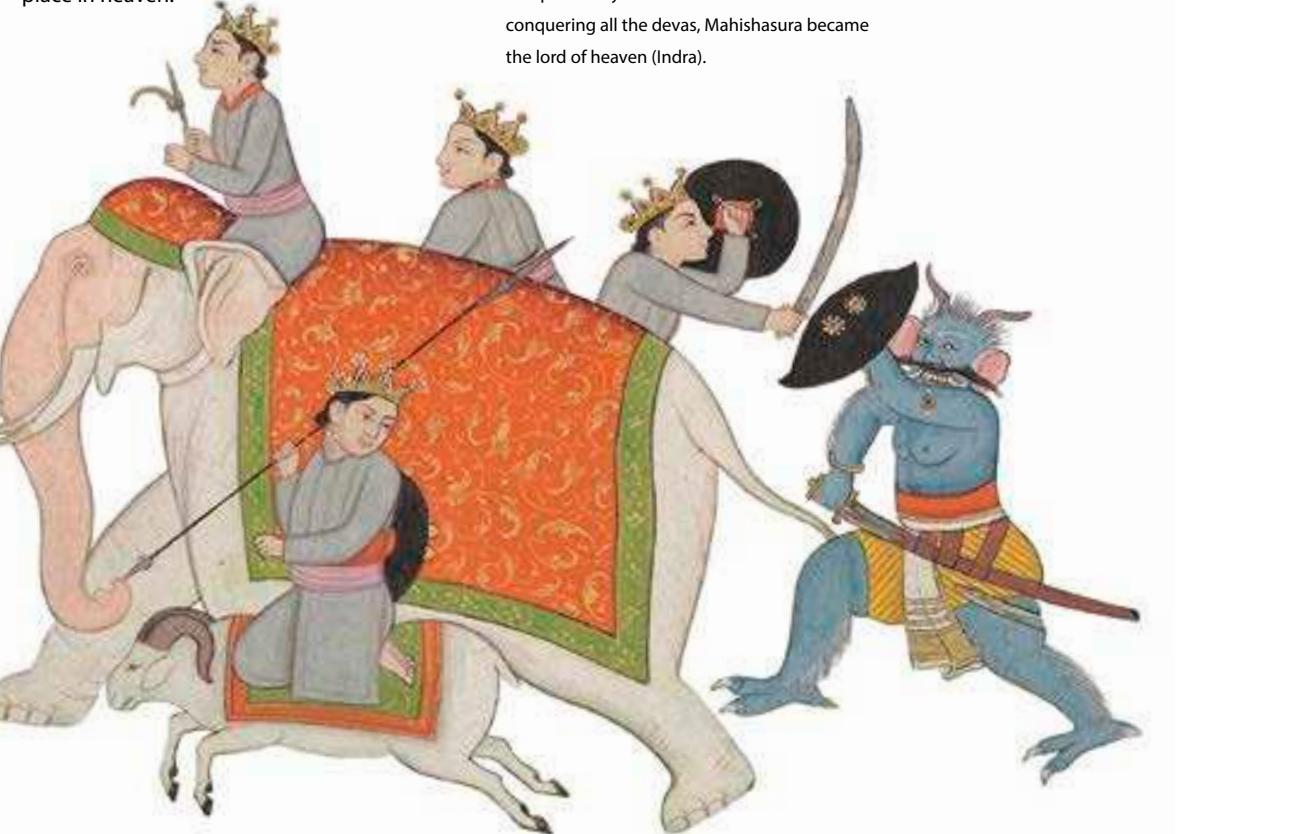
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

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AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE SLAYING OF MADHU AND
KAITABHA ON DRY LAND'



**THE GODS ARE DEFEATED BY THE ARMY OF MAHISHASURA,
THE BUFFALO-DEMON MAHISHASURA IS ENTHRONED IN INDRA'S HEAVEN**

In the next three chapters, Medhas goes on to relate to Suratha and Samadhi the most famous of the demon-slaying activities of the Goddess, the death of the Buffalo-demon Mahishasura. The gods and the demons fight and the gods are soundly defeated and driven out of their various heavens. Mahishasura usurps Indra's place in heaven.



**CHAPTER 2
SLAUGHTER OF THE ARMIES OF MAHISHASURA**

The Rishi said:

1-3. Of yore when Mahishasura was the lord of asuras and Indra the lord of devas, there was a war between the devas and asuras for a full hundred years. In that the army of the devas was vanquished by the valorous asuras. After conquering all the devas, Mahishasura became the lord of heaven (Indra).

INDIA (KANGRA), CIRCA 1810

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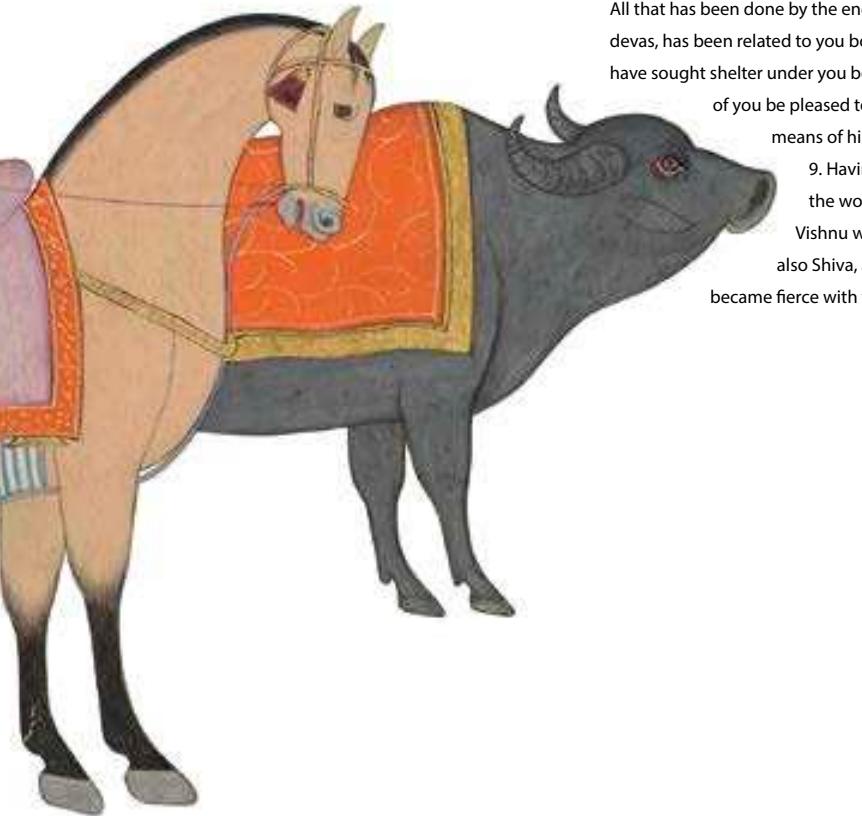
OPAQUE PIGMENTS AND GOLD AND SILVER
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AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE GODS ARE DESTROYED;
MAHISHASURA ATTAINS INDRA'S SEAT'



**SHIVA AND VISHNU ARE PETITIONED BY THE GODS TO SAVE THEM
AND THE WORLD FROM THE DEMONS**

All the gods who have been driven out of their heavens, headed by Brahma, go to Vishnu and Shiva. They tell them that they have been driven out of heaven by the demons and are wandering the earth like mere mortals. They beg Shiva and Vishnu to devise some means of saving them and the earth from the ravages of the demons. Vishnu and Shiva become extremely angry.



4-5. Then the vanquished devas headed by Brahma, the lord of beings, went to the place where Shiva and Vishnu were. The devas described to them in detail, as it had happened, the story of their defeat wrought by Mahishasura.

6-8.'He (Mahishasura) himself has assumed the jurisdictions of Surya, Indra, Agni, Vayu, Candra, Yama and Varuna and other (devas). Thrown out from heaven by that evil-natured Mahisha, the hosts of devas wander on the earth like mortals. All that has been done by the enemy of the devas, has been related to you both, and we have sought shelter under you both. May both of you be pleased to think out the means of his destruction.'

9. Having thus heard the words of the devas, Vishnu was angry and also Shiva, and their faces became fierce with frowns.

INDIA (KANGRA), CIRCA 1810

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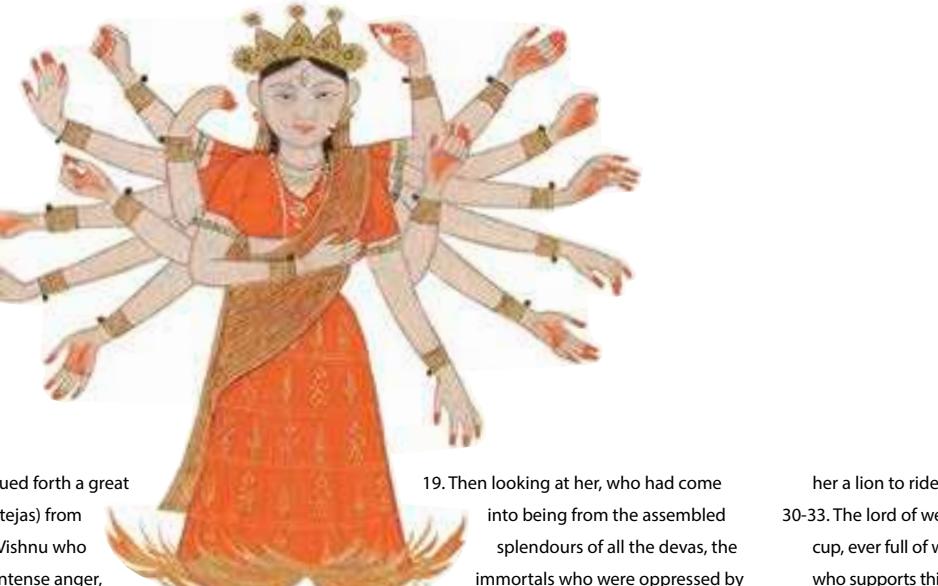
OPAQUE PIGMENTS AND GOLD AND SILVER
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AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE GODS PRAY TO THE SUPREME
DEITIES ON KAILASA'



**THE GODDESS IS EMANATED FROM
THE ESSENCE OF ALL THE GODS**

The anger of all the gods becomes channelled into pure energy that unites into a female form. This is the Goddess taking form from all their combined energies. All the gods give her their individual weapons. The all-powerful Goddess roars with laughter and pervades the three worlds with her effulgence.



10-11. There issued forth a great splendour (tejas) from the face of Vishnu who was full of intense anger, and from that of Brahma and Shiva too. From the bodies of Indra and other devas also sprang forth a very great splendour. And (all) this splendour united together.

12-13. The devas saw there a concentration of splendour like a mountain blazing excessively, pervading all the quarters with its flames. Then that unique splendour, produced from the bodies of all the devas, pervading the three worlds with its lustre, combined into one and became a female form.

14-15. By that which was Shiva's splendour, her face came into being; by Yama's (splendour) her hair, by Vishnu's splendour her arms; and by Candra's (splendour) her two breasts. By Indra's splendour her waist, by Varuna's (splendour) her shanks and thighs and by earth's splendour her hips.

16-18. By Brahma's splendour her feet came into being; by Surya's splendour her toes, by the Vasus' (splendour) her fingers, by Kubera's (splendour) her nose; by Prajapati's splendour her teeth came into being and similarly by Agni's splendour her three eyes were formed. The splendour of the two sandhyas (twilights) became her eye-brows, the splendour of Vayu her ears; the manifestation of the splendours of other devas too (contributed to the being of the) auspicious Devi.

19. Then looking at her, who had come into being from the assembled splendours of all the devas, the immortals who were oppressed by Mahishasura experienced joy.

20-21. The bearer of Pinaka (Shiva) drawing forth a trident from his own trident presented it to her; and Vishnu bringing forth a discus out of his own discus gave it to her. Varuna gave her a conch, Agni a spear; and Maruta gave a bow as well as two quivers full of arrows.

22-23. Indra, lord of devas, bringing forth a thunder bolt out of (his own) thunderbolt and a bell from that of his elephant Airavata, gave (them to) her. Yama gave a staff from his own staff of Death and

Varuna, the lord of waters, a noose; and Brahma, the lord of beings, gave a string of beads and a water-pot.

24. Surya bestowed his own rays on all the pores of her skin and Kala (Time) gave a spotless sword and a shield.

25-29. The milk-ocean gave a pure necklace, a pair of undecaying garments, a divine crest-jewel, a pair of earrings, bracelets, a brilliant half-moon (ornament), armlets on all arms, a pair of shining anklets, a unique necklace and excellent rings on all the fingers. Vishvakarman gave her a very brilliant axe, weapons of various forms and also an impenetrable armour. The ocean gave her a garland of unfading lotuses for her head and another for her breast, besides a very beautiful lotus in her hand. The (mountain) Himavat gave

her a lion to ride on and various jewels.

30-33. The lord of wealth (Kubera) gave her a drinking cup, ever full of wine. Shesha, the lord of all serpents, who supports this earth, gave her a serpent-necklace bedecked with best jewels. Honoured likewise by other devas also with ornaments and weapons, she (the Devil) gave out a loud roar with a decrying laugh again and again. The entire sky was filled by her unending, exceedingly great, terrible roar, and there was great reverberation. All the worlds shook, the seas trembled.

INDIA (KANGRA), CIRCA 1810

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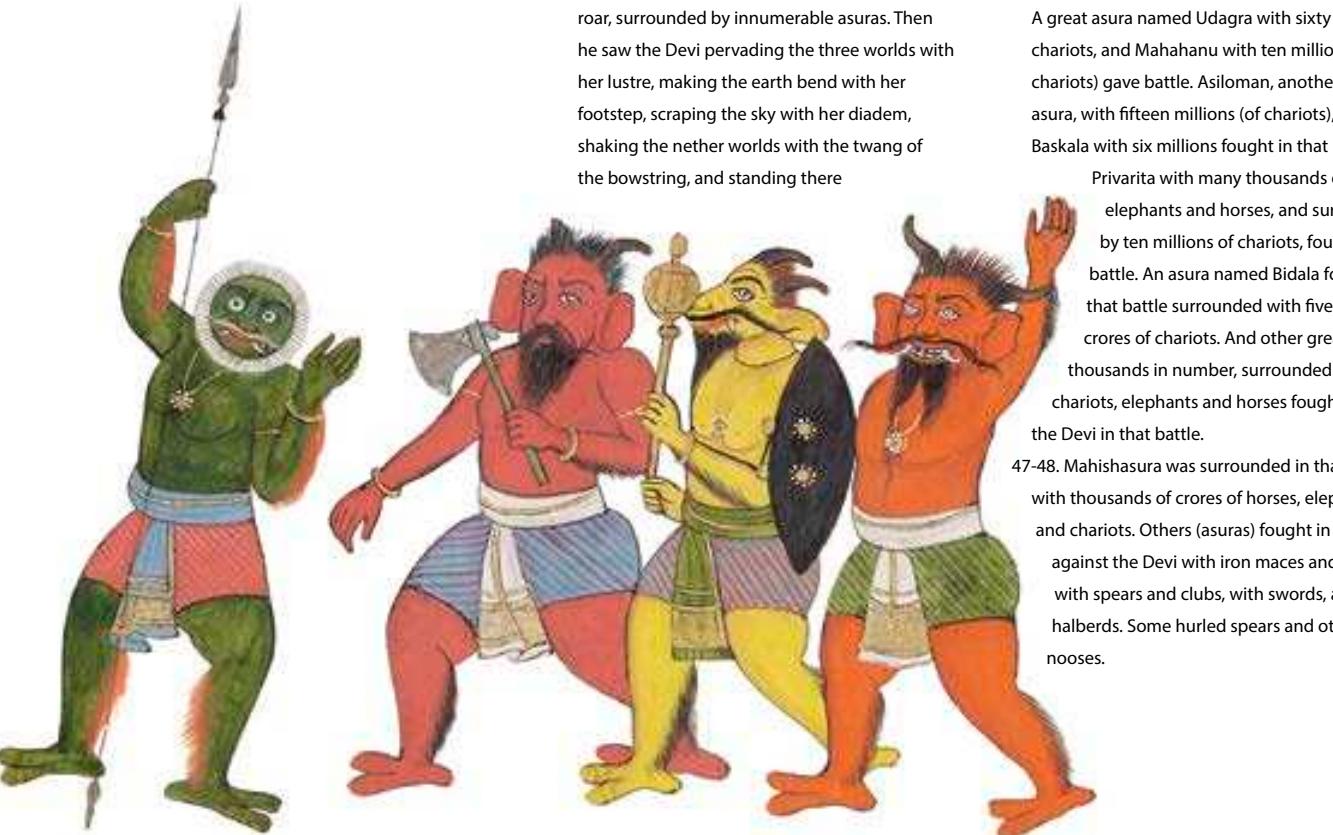
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PAINTING: 'THE MOTHER IS CREATED THROUGH
THE ANGER OF THE GODS; THE GODS DETERMINE
ON THE DEATH OF THE DEMONS'

Cf. AIJAZUDDIN 1977, GULER 41(iv)



THE GODDESS RIDES OUT ON HER LION TO FIGHT MAHISHASURA

Mahishasura rushes with his army to do battle with the source of that tremendous sound. The Goddess mounted on her lion does battle with all the champions among the demons.



34-46. The earth quaked and all the mountains rocked. 'Victory to you,' exclaimed the devas in joy to her, the lion-rider. The sages, who bowed their bodies in devotion, extolled her. Seeing the three worlds agitated, the foes of the devas mobilised all their armies and rose up together with uplifted weapons. Mahishasura, exclaiming in wrath, 'Ha! What is this?' rushed towards that roar, surrounded by innumerable asuras. Then he saw the Devi pervading the three worlds with her lustre, making the earth bend with her footstep, scraping the sky with her diadem, shaking the nether worlds with the twang of the bowstring, and standing there

pervading all the quarters around with her thousand arms. Then began a battle between that Devi and the enemies of the devas, in which the quarters of the sky were illuminated by the weapons and arms hurled diversely. Mahishasura's generals, great asuras named Chiksura and Chamara, attended by forces comprising four parts, and other (asuras) fought. A great asura named Udagra with sixty thousand chariots, and Mahahanu with ten millions (of chariots) gave battle. Asiloman, another great asura, with fifteen millions (of chariots), and Baskala with six millions fought in that battle.

Pravarita with many thousands of elephants and horses, and surrounded by ten millions of chariots, fought in that battle. An asura named Bidala fought in that battle surrounded with five hundred crores of chariots. And other great asuras, thousands in number, surrounded with chariots, elephants and horses fought with the Devi in that battle.

47-48. Mahishasura was surrounded in that battle with thousands of crores of horses, elephants and chariots. Others (asuras) fought in the battle against the Devi with iron maces and javelins, with spears and clubs, with swords, axes and halberds. Some hurled spears and others nooses.

INDIA (KANGRA), CIRCA 1810

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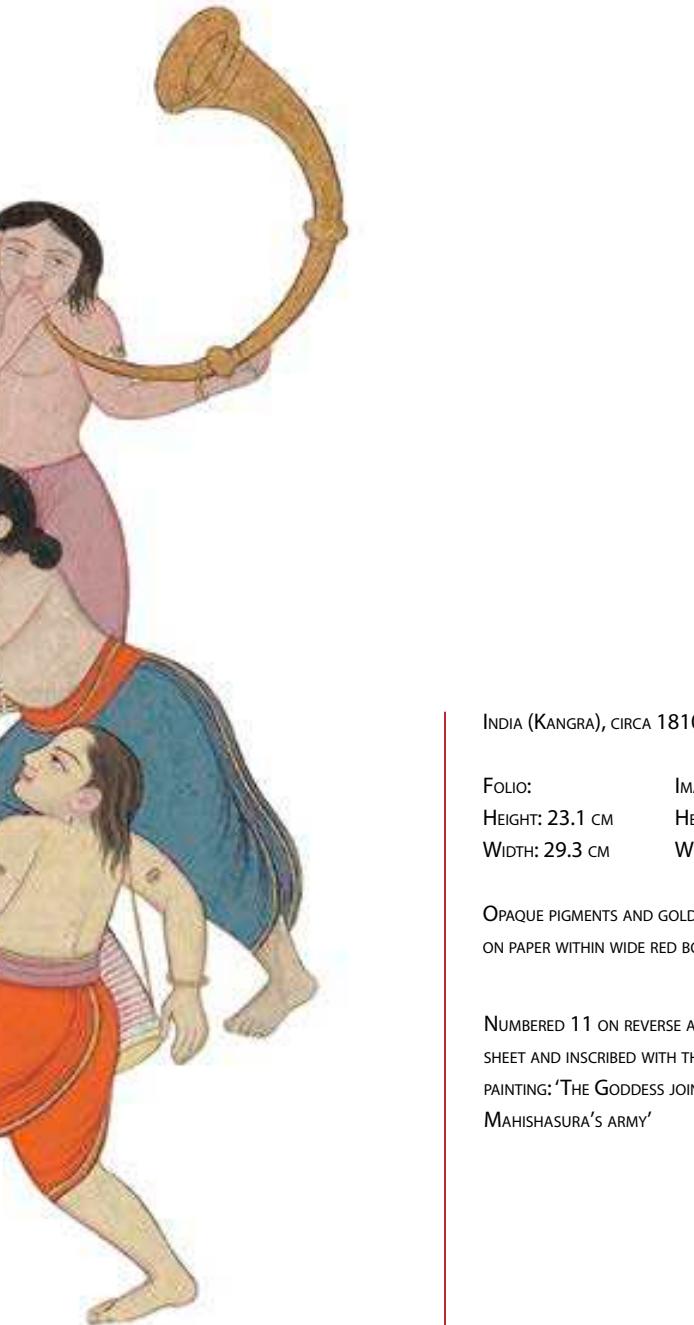
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SUBJECT OF THE PAINTING: 'BATTLE IS JOINED
WITH THE ARMY OF MAHISHASURA'



THE GODDESS'S LION SPRINGS ONTO THE ARMY OF MAHISHASURA

The Goddess dismembers and slays thousands upon thousands of the demons and lets her lion loose to wreak havoc among them. The breaths which she draws become personified as her helpers who join in the battle with the demons.

49-58. They began to strike her with swords in order to kill her. Showering them with her own weapons and arms, that Devi Chandika very easily cut into pieces all those weapons and arms. Without any strain on her face, and with gods and sages extolling her, the Ishvari threw her weapons and arms at the bodies of the asuras. And the lion also which carried the Devi, shaking its mane in rage, stalked among the hosts of the asuras like a conflagration amidst the forests. The breaths heaved by Ambika, engaged in the battle, became at once her battalions by hundreds and thousands. Energised by the power of the Devi, these (battalions) fought with axes, javelins, swords, halberds, and destroyed the asuras. Of these battalions, some beat drums, some blew conches and others played on tabors in that great martial festival. Then the Devi killed hundreds of asuras with her trident, club, showers of spears, swords and the like, and threw down others who were stupefied by the noise of her bell; and binding others with her noose, she dragged them on the ground. Some were split into two by the sharp slashes of her sword, and others, smashed by the blows of her mace, lay down on the ground; and some severely hammered by club vomited forth blood.



INDIA (KANGRA), CIRCA 1810

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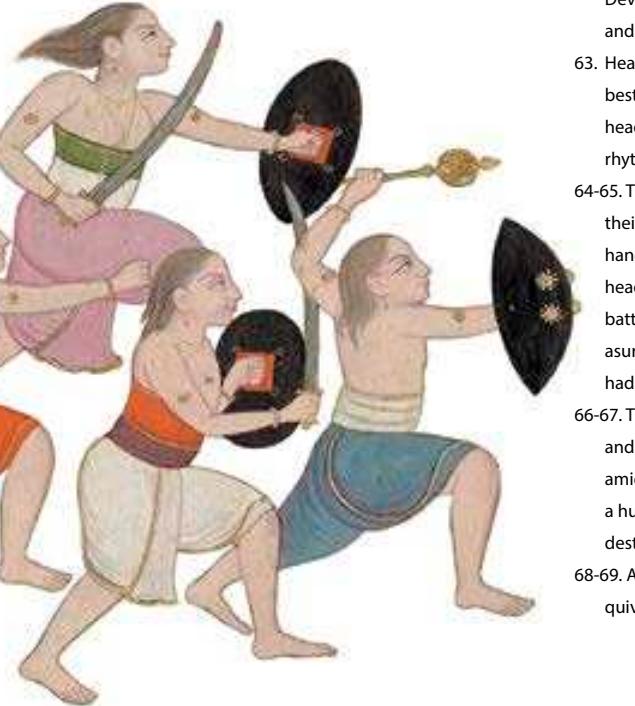
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

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PAINTING: 'THE GODDESS JOINS BATTLE WITH
MAHISHASURA'S ARMY'



THE GODDESS DESTROYS MAHISHASURA'S ARMY

The Goddess and her helpers continue their destruction of Mahishasura's army as the gods rain flowers from heaven upon her.



59-61. Pierced in the breast by her trident, some fell on the ground. Pierced all over by her arrows and resembling porcupines, some of the enemies of devas gave up their lives on that field of battle. Some had their arms cut off, some their necks broken, the heads of others rolled down; some others were torn asunder in the middle of their trunks, and some great asuras fell on the ground with their legs severed.

62. Some rendered one-armed, one-eyed, and one-legged were again clove in twain by the Devi. And others, though rendered headless, fell and rose again.

63. Headless trunks fought with the Devi with their best weapons in their hands. Some of these headless trunks danced there in the battle to the rhythm of musical instruments.

64-65. The trunks of some other great asuras, with their swords, spears and lances still in their hands, shouted at the Devi with their just severed heads, 'Stop, stop! That part of earth where the battle was fought became impassable with the asuras, elephants and horses and chariots that had been felled.

66-67. The profuse blood from the asuras, elephants and horses flowed immediately like large rivers amidst that army of the asuras. As fire consumes a huge heap of straw and wood, so did Ambika destroy that vast army of asuras in no time.

68-69. And her carrier-lion, thundering aloud with quivering mane, prowled about in the battlefield,

appearing to search out the vital breaths from the bodies of the enemies of devas. In that battlefield the battalions of the Devi fought in such a manner with the asuras that the devas in heaven, showering flowers, extolled them. Here ends the second chapter called 'Slaughter of the armies of Mahishasura' of *Devi Mahatmya* in *Markandeya Purana*.

Missing no. 14 here is the destruction of the demon Chiksura (Bautze 1991, list no. 13)

CHAPTER 3 THE SLAYING OF MAHISHASURA

The Rishi said:

- 1-2. Then Chiksura, the great asura general, seeing that army being slain (by the Devi), advanced in anger to fight with Ambika.
3. That asura rained showers of arrows on the Devi in the battle, even as a cloud (showers) rain on the summit of Mount Meru.
4. Then the Devi, easily cutting asunder the masses of his arrows, killed his horses and their controller with her arrows.
5. Forthwith she split his bow and lofty banner, and with her arrows pierced the body of that (asura) whose bow had been cut.
6. His bow shattered, his chariot broken, his horses killed and his charioteer slain, the asura armed with sword and shield rushed at the Devi.

7. Swiftly he smote the lion on the head with his sharp-edged sword and struck the Devi also on her left arm.
8. O king, his sword broke into pieces as it touched her arm. Thereon his eyes turning red with anger, he grasped his pike.
9. Then the great asura flung at Bhadrakali the pike, blazing with lustre, as if he was hurling the very sun from the skies.
10. Seeing that pike coming upon her, the Devi hurled her pike that shattered his pike into a hundred fragments and the great asura himself.

INDIA (KANGRA), CIRCA 1810

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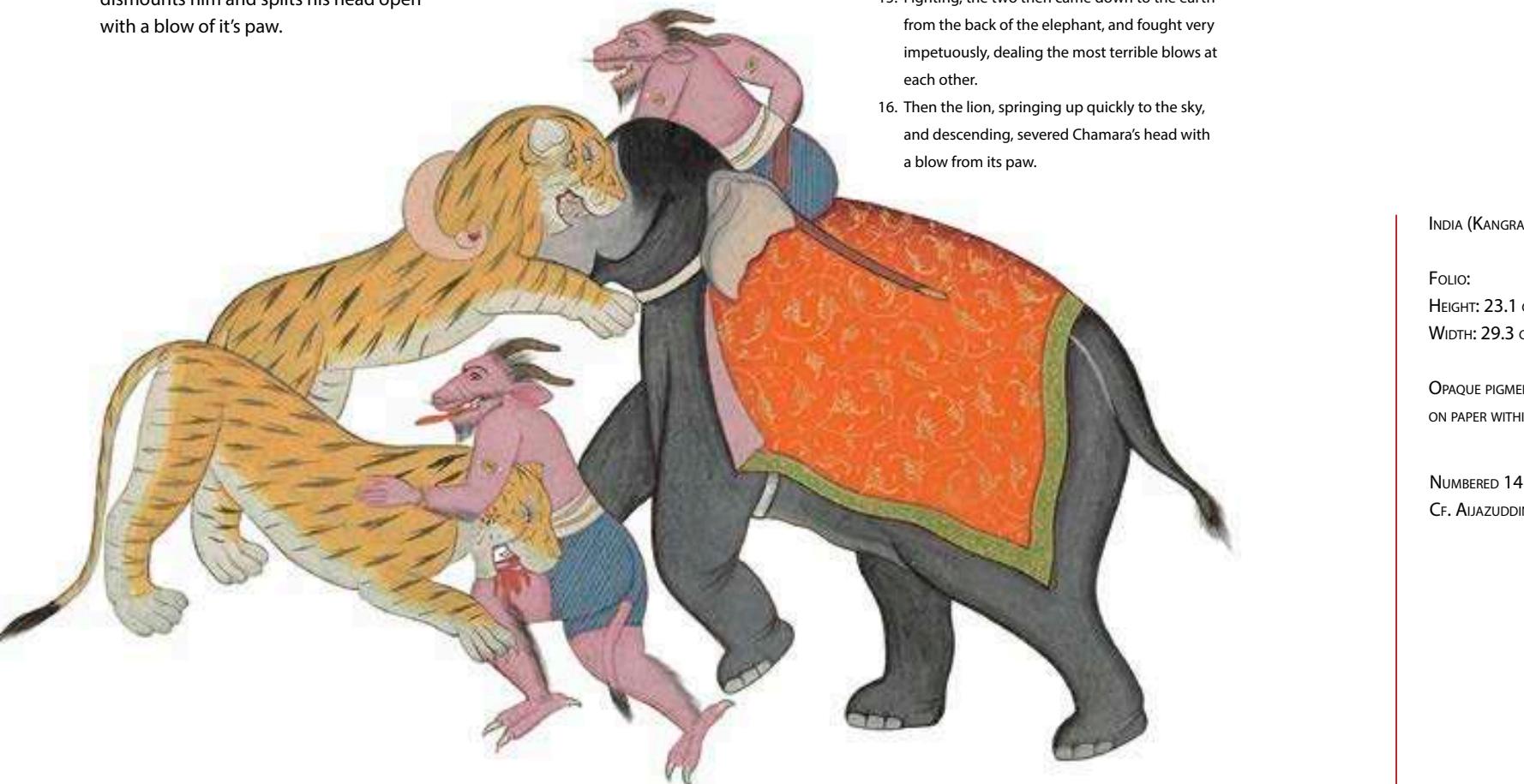
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ON PAPER WITHIN WIDE RED BORDERS

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OF MAHISHASURA'S ARMY'



**THE GODDESS ASSISTED BY HER LION AND BY HER HELPERS DESTROYS
MAHISHASURA'S CHAMPION CHAMARA**

Chiksura having been destroyed, another of Mahishasura's champions Chamara comes forth to do battle on his elephant. After an exchange of weapons the Goddess's lion jumps on the elephant's head and fights hand to hand with Chamara, before the lion dismounts him and splits his head open with a blow of its paw.



11. Mahishasura's very valiant general having been killed, Chamara, the afflitor of devas, mounted on an elephant, advanced.
12. He also hurled his spear at the Devi. Ambika quickly assailed it with a whoop, made it lustreless and fall to the ground.
13. Seeing his spear broken and fallen, Chamara, full of rage, flung a pike, and she split that also with her arrows.
14. Then the lion, leaping up and seating itself at the centre of the elephant's forehead, engaged itself in a hand to hand fight with that foe of the devas.
15. Fighting, the two then came down to the earth from the back of the elephant, and fought very impetuously, dealing the most terrible blows at each other.
16. Then the lion, springing up quickly to the sky, and descending, severed Chamara's head with a blow from its paw.

INDIA (KANGRA), CIRCA 1810

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Cf. AIJAZUDDIN 1977, GULER 41(v)



THE GODDESS CONTINUES TO DESTROY MAHISHASURA'S CHAMPIONS

One by one all of Mahishasura's champions come out to do battle and all meet similar fates at the hand of the Goddess.

17. And Udagra was killed in the battle by the Devi with stones, trees and the like, and Karala also was stricken down by her teeth and fists and blows.

18. Enraged, the Devi ground Uddhata to powder with the blows of her club, and killed Baskala with a dart and destroyed Tamra and Andhaka with arrows.

19. The three-eyed Supreme Ishvari killed Ugrasya and Ugravirya and Mahahanu also with her trident.

20. With her sword she struck down Bidala's head from his body, and dispatched both Durdhara and Durmudha to the abode of Death with her arrows.



INDIA (KANGRA), CIRCA 1810

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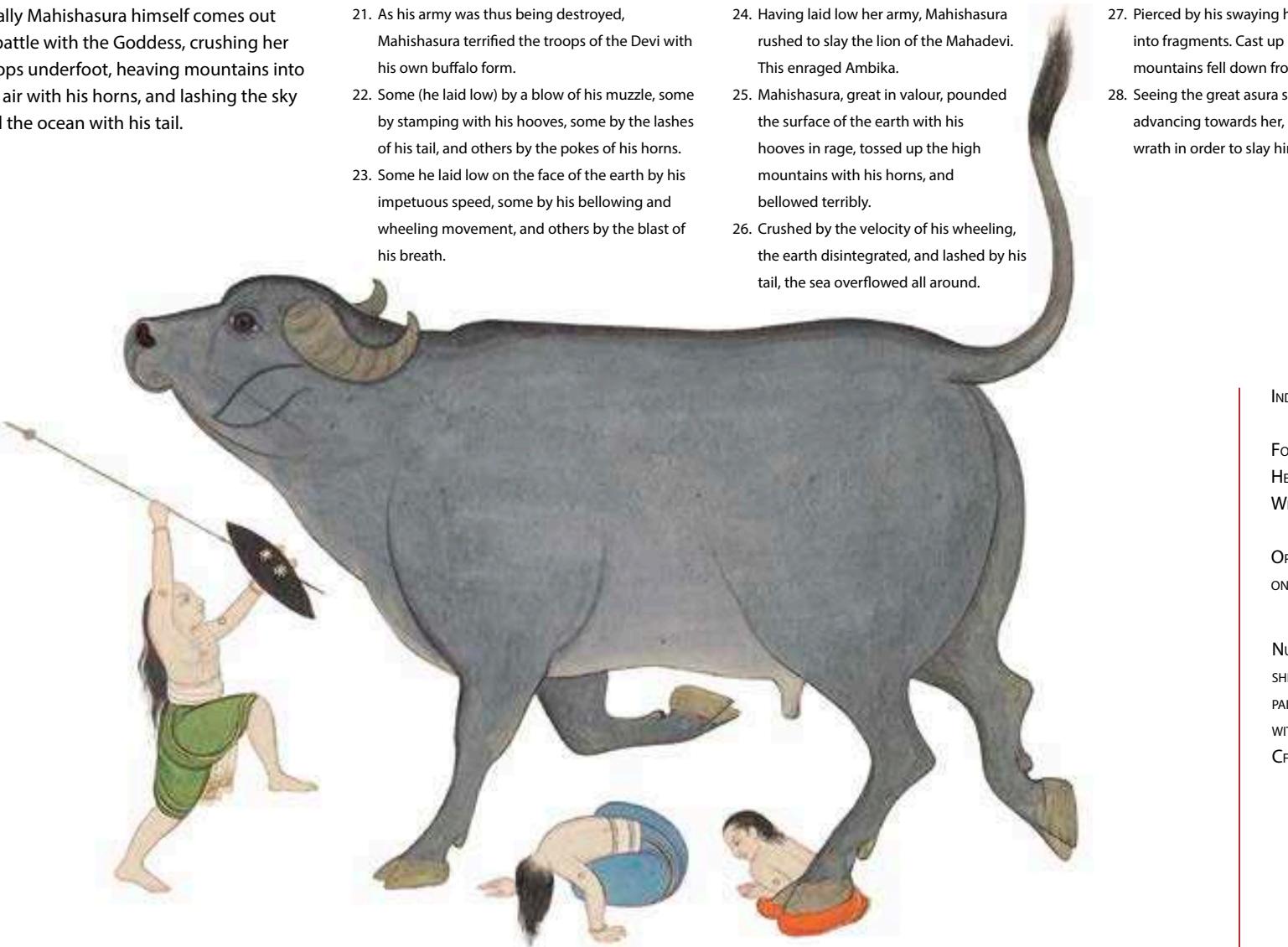
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PAINTING: 'THE DESTRUCTION OF MAHISHASURA'S
ARMY; THE VICTORY OVER MAHISHASURA'



**THE GODDESS AND HER HELPERS PREPARE TO FIGHT MAHISHASURA
IN HIS BUFFALO GUISE**

Finally Mahishasura himself comes out to battle with the Goddess, crushing her troops underfoot, heaving mountains into the air with his horns, and lashing the sky and the ocean with his tail.



- 21. As his army was thus being destroyed, Mahishasura terrified the troops of the Devi with his own buffalo form.
- 22. Some (he laid low) by a blow of his muzzle, some by stamping with his hooves, some by the lashes of his tail, and others by the pokes of his horns.
- 23. Some he laid low on the face of the earth by his impetuous speed, some by his bellowing and wheeling movement, and others by the blast of his breath.
- 24. Having laid low her army, Mahishasura rushed to slay the lion of the Mahadevi. This enraged Ambika.
- 25. Mahishasura, great in valour, pounded the surface of the earth with his hooves in rage, tossed up the high mountains with his horns, and bellowed terribly.
- 26. Crushed by the velocity of his wheeling, the earth disintegrated, and lashed by his tail, the sea overflowed all around.

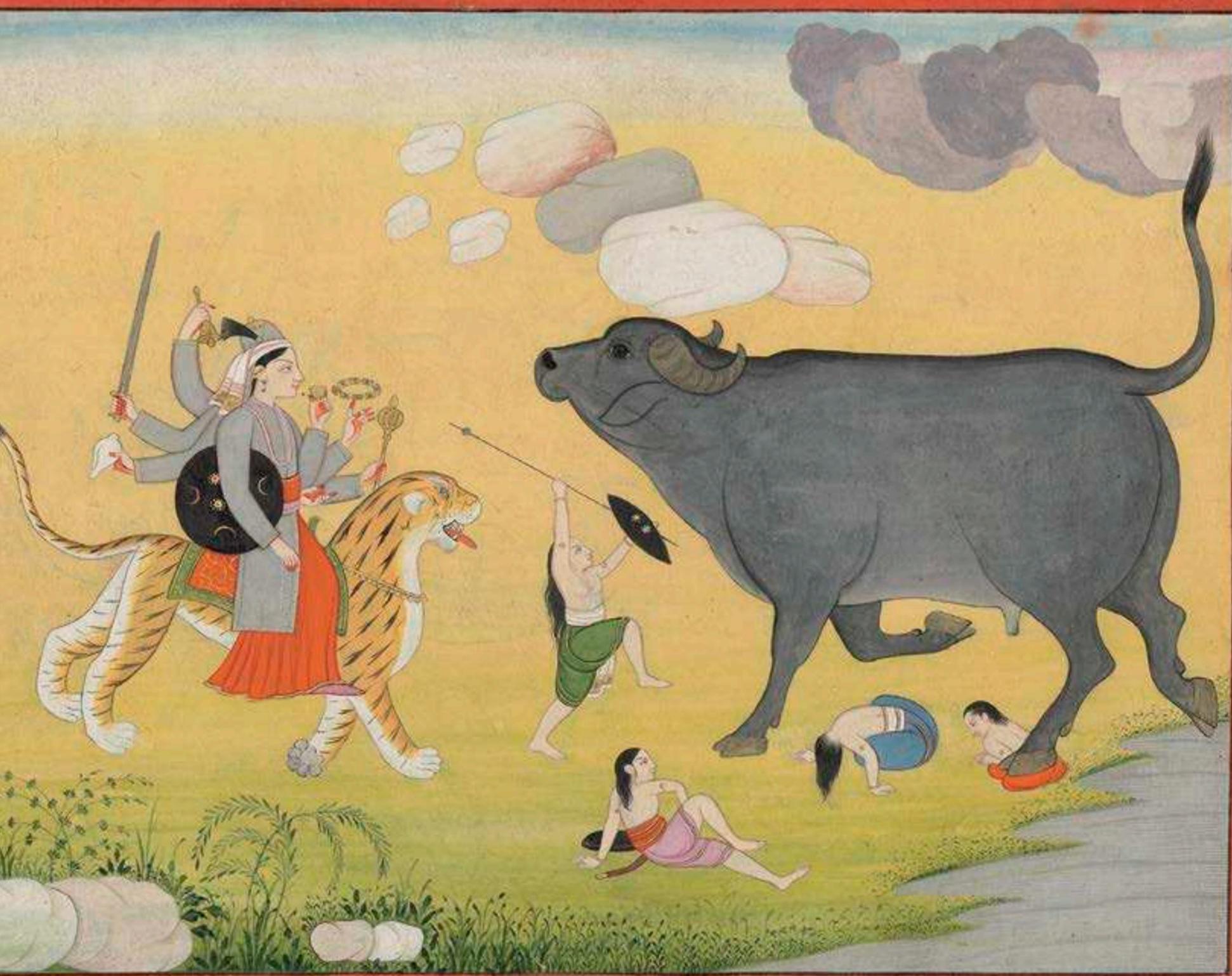
- 27. Pierced by his swaying horns, the clouds went into fragments. Cast up by the blast of his breath, mountains fell down from the sky in hundreds.
- 28. Seeing the great asura swollen with rage and advancing towards her, Chandika displayed her wrath in order to slay him.

INDIA (KANGRA), CIRCA 1810

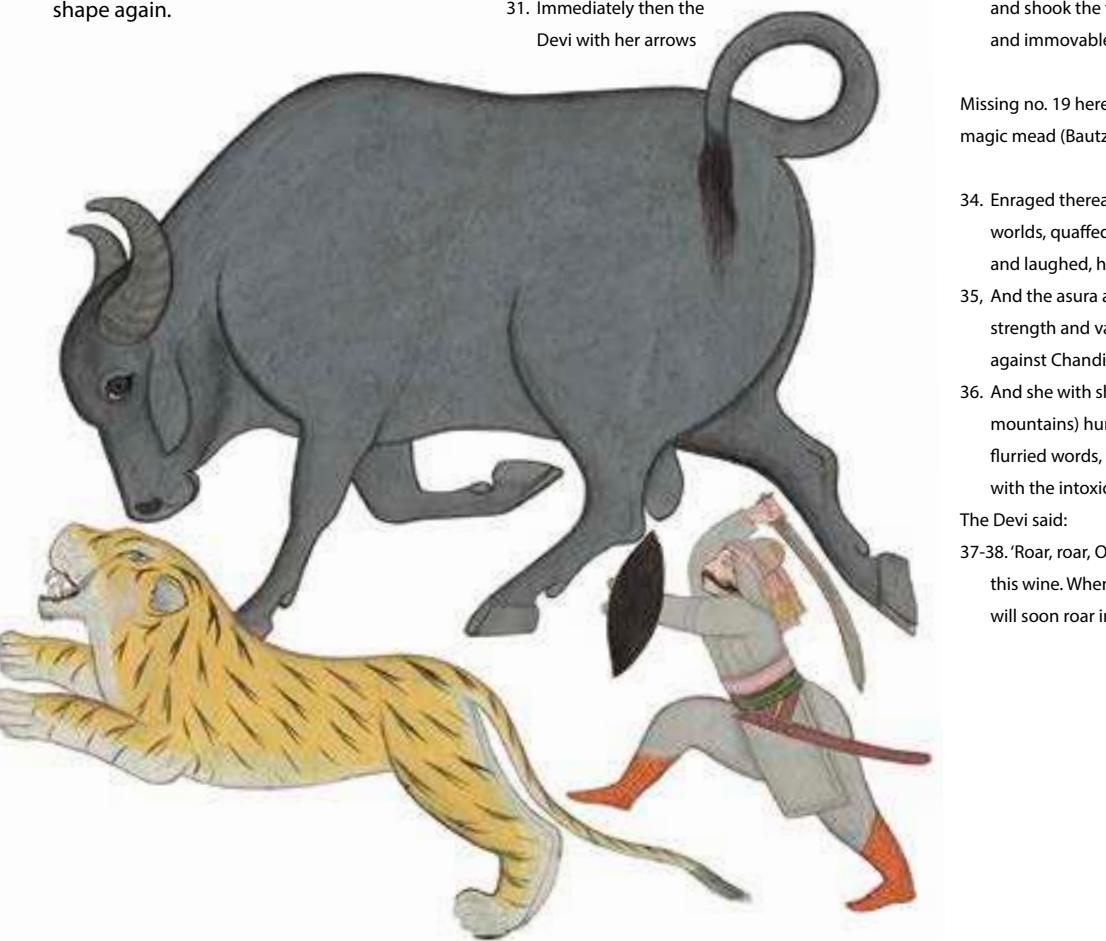
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SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'MAHISHASURA CRUSHES THE TROOPS;
WITH HIS TAIL HE HURLS ROCKS AT THE GODDESS'
Cf. AJAZUDDIN 1977, GULER 41(v)



MAHISHASURA ATTACKS THE GODDESS UNDER DIFFERENT FORMS



As the Goddess snare him with her noose, the demon king shifts his shape to that of a lion and then a warrior, both of whom she decapitates, then that of a elephant, whose trunk she cuts off as it pulls at her lion, and then finally resumes his buffalo shape again.

29. She flung her noose over him and bound the great asura. Thus bound in the great battle, he quitted his buffalo form.
30. Then he became a lion suddenly. While Ambika cut off the head (of his lion form), he took the appearance of a man with sword in hand.
31. Immediately then the Devi with her arrows

- chopped off the man together with his sword and shield. Then he became a big elephant.
32. (The elephant) tugged at her great lion with his trunk and roared loudly, but as he was dragging it, the Devi cut off his trunk with her sword.
33. The great asura then resumed his buffalo shape and shook the three worlds with their movable and immovable objects.

Missing no. 19 here is the Goddess drinking the magic mead (Bautze 1991, list no. 18)

34. Enraged thereat, Chandika, the Mother of the worlds, quaffed a divine drink again and again, and laughed, her eyes becoming red.
35. And the asura also roared, intoxicated with his strength and valour, and hurled mountains against Chandika with his horns.
36. And she with showers of arrows pulverised (those mountains) hurled at her, and spoke to him in flurried words, the colour of her face accentuated with the intoxication of the divine drink.

The Devi said:

- 37-38. 'Roar, roar, O fool, for a moment while I drink this wine. When you will be slain by me, the devas will soon roar in this very place.'

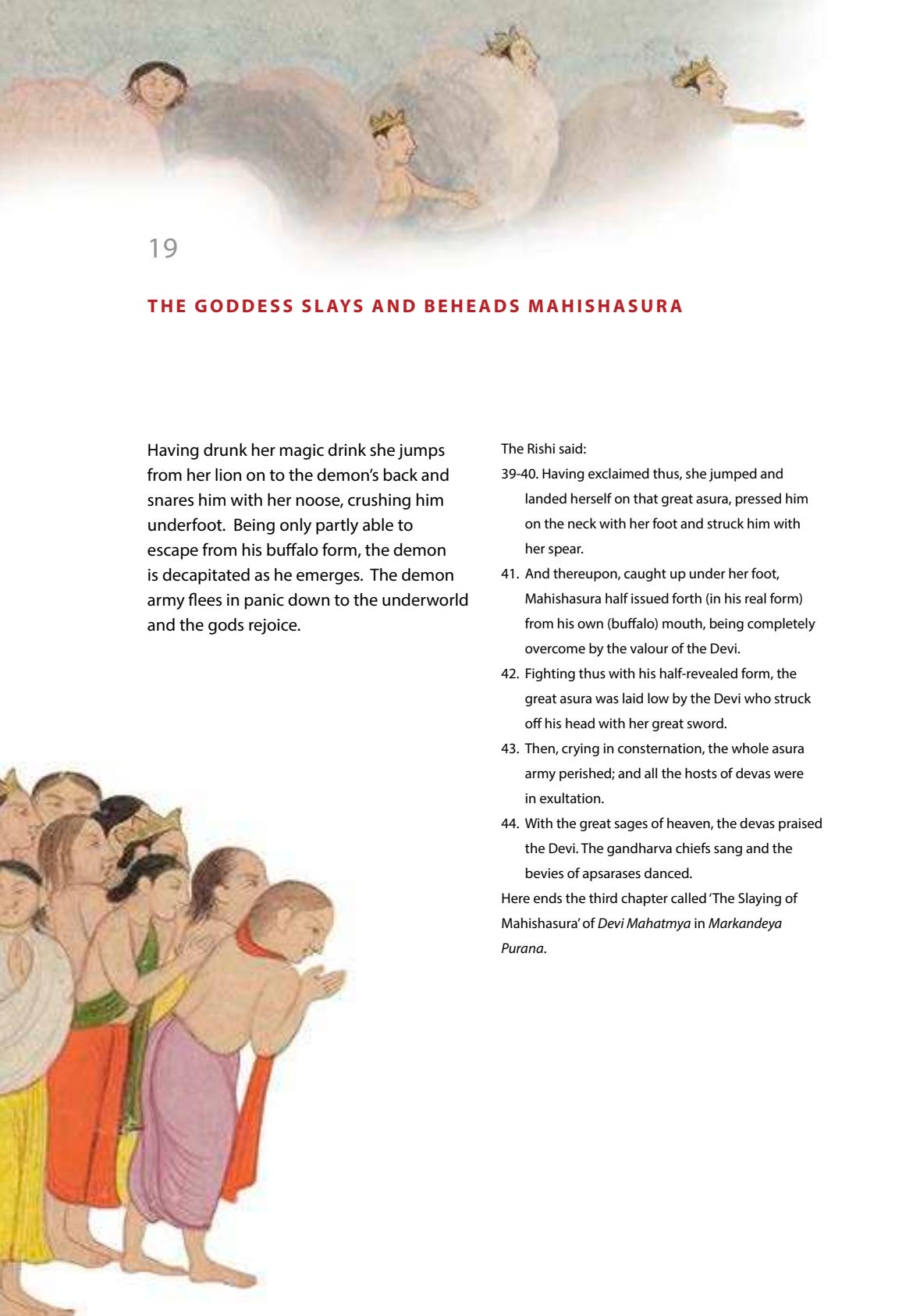
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PAINTING: 'MAHISHASURA'S DIFFERENT FORMS
ARE TAMED BY THE GODDESS'
Cf. AJAZUDDIN 1977, GULER 41(vii)





19

THE GODDESS SLAYS AND BEHEADS MAHISHASURA

Having drunk her magic drink she jumps from her lion on to the demon's back and snares him with her noose, crushing him underfoot. Being only partly able to escape from his buffalo form, the demon is decapitated as he emerges. The demon army flees in panic down to the underworld and the gods rejoice.

The Rishi said:

- 39-40. Having exclaimed thus, she jumped and landed herself on that great asura, pressed him on the neck with her foot and struck him with her spear.
41. And thereupon, caught up under her foot, Mahishasura half issued forth (in his real form) from his own (buffalo) mouth, being completely overcome by the valour of the Devi.
42. Fighting thus with his half-revealed form, the great asura was laid low by the Devi who struck off his head with her great sword.
43. Then, crying in consternation, the whole asura army perished; and all the hosts of devas were in exultation.
44. With the great sages of heaven, the devas praised the Devi. The gandharva chiefs sang and the bevies of apsaras danced.

Here ends the third chapter called 'The Slaying of Mahishasura' of *Devi Mahatmya* in *Markandeya Purana*.

19

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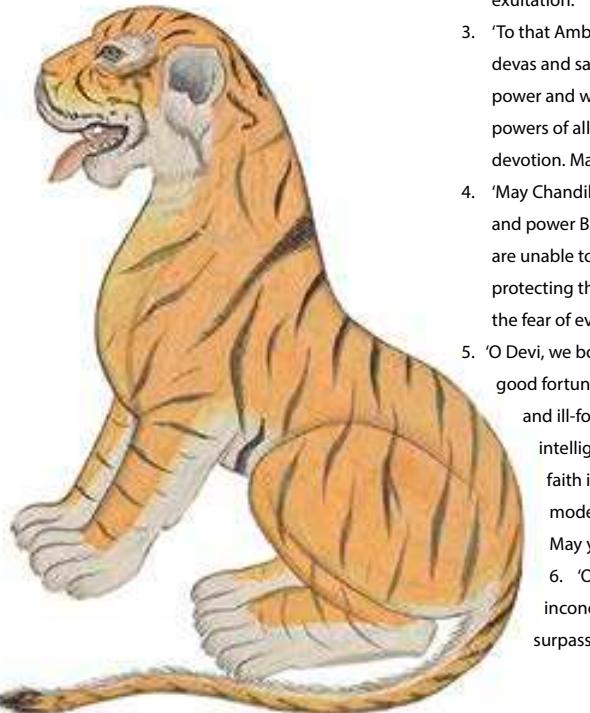
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THE PAINTING: 'THE SLAYING OF MAHISHASURA.
[END OF] THIRD CHAPTER'
Cf. AJAZUDDIN 1977, GULER 41(ix)



THE ASSEMBLED GODS PRAISE THE GODDESS

The assembled gods Indra and the others bow before the Goddess and sing a hymn in her praise (the *Devistuti*). The pleased Goddess tells the gods to ask of her any boon. They ask that she grant good fortune to any that praise her with this and other hymns. She agrees and vanishes from their sight.

CHAPTER 4
THE DEVI STUTI

The Rishi said:

- 1-2. When that most valiant but evil-natured Mahishasura and the army of that foe of the devas were destroyed by the Devi, Indra and the hosts of devas uttered their words of praise, their necks and shoulders reverently bent, and bodies rendered beautiful with horripilation and exultation.
3. 'To that Ambika who is worthy of worship by all devas and sages and pervades this world by her power and who is the embodiment of the entire powers of all the hosts of devas, we bow in devotion. May she grant us auspicious things!
4. 'May Chandika, whose incomparable greatness and power Bhagavan Vishnu, Brahma and Hara are unable to describe, bestow her mind on protecting the entire world and on destroying the fear of evil.
5. 'O Devi, we bow before you, who are yourself good fortune in the dwellings of the virtuous, and ill-fortune in those of the vicious, intelligence in the hearts of the learned, faith in the hearts of the good, and modesty in the hearts of the high-born. May you protect the universe!
6. 'O Devi, how can we describe your inconceivable form, or your abundant surpassing valour that destroys the asuras,

or your wonderful feats displayed in battles among all the hosts of gods, asuras and others?

7. 'You are the origin of all the worlds! Though you are possessed of the three gunas you are not known to have any of their attendant defects (like passion)! You are incomprehensible even to Vishnu, Shiva and others! You are the resort of all! This entire world is composed of an infinitesimal portion of yourself! You are verily the supreme primordial Prakriti untransformed.
8. 'O Devi, you are Svaha at whose utterance the whole assemblage of gods attains satisfaction in all the sacrifices. You are the Svadha which gives satisfaction to the manes. Therefore you are chanted (as Svaha and Svadha in sacrifices) by people.
9. 'O Devi, you are Bhagavati, the supreme Vidya which is the cause of liberation, and great inconceivable penances (are the means for your realisation). You (the supreme knowledge) are cultivated by sages desiring liberation, whose senses are well restrained, who are devoted to reality, and have shed all the blemishes.
10. 'You are the soul of Sabda-Brahman. You are the repository of the very pure Rig-veda and Yajus hymns, and of Samans, the recital of whose words is beautiful with the Udgitha! You are Bhagavati embodying the three Vedas. And you are the sustenance whereby life is maintained. You are the supreme destroyer of the pain of all the worlds.

11. 'O Devi, you are the Intellect, by which the essence of all scriptures is comprehended. You are Durga, the boat that takes men across the difficult ocean of worldly existence, devoid of attachments. You are Shri who has invariably taken her abode in the heart of Vishnu. You are indeed Gauri who has established herself with Shiva.

12. 'Gently smiling, pure, resembling the full moon's orb, beautiful like the splendour of excellent gold

INDIA (KANGRA), CIRCA 1810

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PAINTING: 'ALL THE GODS PRAISE THE GODDESS;
THE GODDESS IS PLEASED'



was your face! Yet it was very strange that, being swayed by anger, Mahishasura suddenly struck your face when he saw it.

13. 'Far stranger it is that after seeing your wrathful face, O Devi, terrible with its frowns and red in hue like the rising moon, that Mahishasura did not forthwith give up his life! For, who can live after beholding the enraged Destroyer?

14. 'O Devi, be propitious. You are Supreme. If enraged, you forthwith destroy the (asura) families for the welfare (of the world). This was known the very moment when the extensive forces of Mahishasura were brought to their end.

15. 'You who are always bounteous, with whom you are well pleased, those (fortunate ones) are indeed the object of esteem in the country, theirs are riches, theirs are glories, and their acts of righteousness perish not; they are indeed blessed and possessed of devoted children, servants and wives.

16. 'By your grace, O Devi, the blessed individual does daily all righteous deeds with utmost care and thereby attains to heaven. Are you not, therefore O Devi, the bestower of reward in all the three worlds?

17. 'When called to mind in a difficult pass, you remove fear for every person. When called to mind by those in happiness, you bestow a mind still further pious. Which goddess but you, O Dispeller of poverty, pain and fear, has an ever sympathetic heart for helping everyone?

18. "The world attains happiness by the killing of these (foes) and though these (asuras) have committed sins to keep them long in hell, let them reach heaven by meeting death eventually at the battle (with me)"- thinking thus, you, O Devi, certainly destroy our enemies.

19. 'Do you not reduce to ashes all asuras by mere sight? But you direct your weapons against them so that even the inimical ones, purified by the missiles, may attain the higher worlds. Such is your most kindly intention towards them.

20. 'If the eyes of the asuras had not been put out by the terrible flashes of the mass of light issuing from your sword or by the copious lustre of your spearpoint, it is because they saw also your face resembling the moon, giving out (cool) rays.

21. 'O Devi, your nature is to subdue the conduct of the wicked; this your peerless beauty is inconceivable for others; your power destroys those who have robbed the devas of their prowess, and you have thus manifested your compassion even towards the enemies.

22. 'What is your prowess to be compared to? Where can one find this beauty (of yours) most charming, (yet) striking fear in enemies? Compassion in heart and relentlessness in battle are seen, O Devi, O bestower of boons, only in you in all the three worlds!

23. 'Through the destruction of the enemies, all these three worlds have been saved by you. Having killed them in the battle-front, you have led even

those hosts of enemies to heaven, and you have dispelled our fear from the frenzied enemies of the devas. Salutation to you!

24. 'O Devi, protect us with your spear. O Ambika, protect us with your sword, protect us by the sound of your bell and by the twang of your bow-string.

25. 'O Chandika, guard us in the east, in the west, in the north and in the south by the brandishing of your spear. O Ishwari!

26. 'Protect us and the earth with those lovely forms of yours moving about in the three worlds, as also with your exceedingly terrible forms.

27. 'O Ambika, protect us on every side with your sword, spear and club and whatever other weapons your sprout-like (soft) hand has touched.'

The Rishi said:

28-30. Thus the supporter of the worlds was praised by the devas, worshipped with celestial flowers that blossomed in Nandana and with perfumes and unguents; and with devotion all of them offered her heavenly incense. Benignly serene in countenance she spoke to all obeisant devas.



**THE GODS SEEK OUT THE GODDESS ON HIMAVAT AND SING
ANOTHER HYMN IN HER PRAISE**



Medhas has begun the third episode of the Goddess's triumphs with the story of how once again the demons under the brothers Shumba and Nishumbha have usurped the place of the gods. Remembering that the Goddess had promised assistance to those that praised her, the gods go to Himavat and there begin to sing her praises.

CHAPTER 5

DEVI'S CONVERSATION WITH THE MESSENGER

The Rishi said:

- 1-2. Of yore Indra's (sovereignty) over the three worlds and his portions of the sacrifices were taken away by the asuras, Shumba and Nishumbha, by force of their pride and strength.
3. The two, themselves, took over likewise, the offices of the sun, the moon, Kubera, Yama, and Varuna.
4. They themselves exercised Vayu's authority and Agni's duty. Deprived of their lordships and sovereignties, the devas were defeated.
5. Deprived of their functions and expelled by these two great asuras, all the devas thought of the invincible Devi.
6. 'She had granted us the boon, "Whenever in calamities you think of me, that very moment I will put an end to all your worst calamities."
7. Resolving thus, the devas went to Himavat, lord of the mountains, and there extolled the Devi, who is the illusive power of Vishnu.

The devas said:

- 8-9. 'Salutation to the Devi, to the Mahadevi. Salutation always to her who is ever auspicious. Salutation to her who is the primordial cause and the sustaining power. With attention, we have made obeisance to her.'
10. 'Salutation to her who is terrible, to her who is eternal. Salutation to Gauri, the supporter (of the Universe). Salutation always to her who is of

the form of the moon and moon-light and happiness itself.

11. 'We bow to her who is welfare; we make salutations to her who is prosperity and success. Salutation to the consort of Shiva who is herself the good fortune as well as misfortune of kings.'
12. 'Salutations always to Durga who takes one across difficulties, who is essence, who is the authority of everything; who is knowledge of discrimination and who is blue-black and smoke-like in complexion.'
13. 'We prostrate before her who is at once most gentle and most terrible; we salute her again and again. Salutation to her who is the support of the world. Salutation to the Devi who is the form of volition.'
- 14-16. 'Salutations again and again to the Devi who in all beings is called Vishnumaya.'
- 17-19. 'Salutations again and again to the Devi who abides in all beings as consciousness;'
- 20-22. 'Salutations again and again to the Devi who abides in all beings in the form of intelligence;'
- 23-25. 'Salutations again and again to the Devi who abides in all beings in the form of sleep;'
- 26-28. 'Salutations again and again to the Devi who abides in all beings in the form of hunger;'
- 29-31. 'Salutations again and again to the Devi who abides in all beings in the form of reflection;'
- 32-34. 'Salutations again and again to the Devi who abides in all beings in the form of power;'
- 35-37. 'Salutations again and again to the Devi who abides in all beings in the form of thirst;'

INDIA (KANGRA), CIRCA 1810

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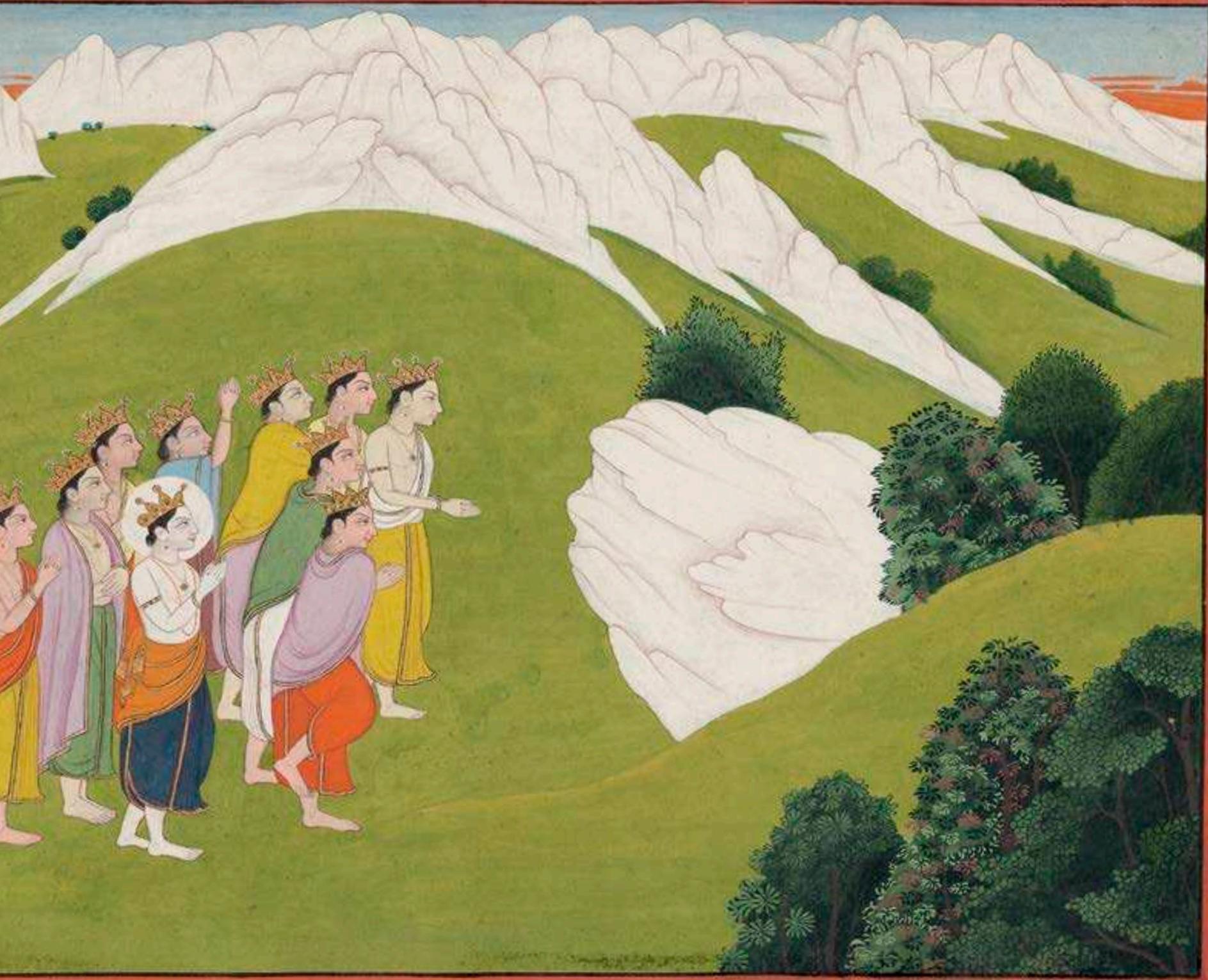
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PAINTING: 'THE DEVI ESTABLISHES HERSELF ON

KAILASA AND THE GODS SEEK HER RETREAT'

Cf. AJAZUDDIN 1977, GULER 41(x); ARCHER

1973, GULER (17ii)





38-40.'Salutations again and again to the Devi who abides in all beings in the form of forgiveness;
41-43.'Salutations again and again to the Devi who abides in all beings in the form of birth;
44-46.'Salutations again and again to the Devi who abides in all beings in the form of modesty;
47-49.'Salutations again and again to the Devi who abides in all beings in the form of peace;
50-52.'Salutations again and again to the Devi who abides in all beings in the form of faith;
53-55.'Salutations again and again to the Devi who abides in all beings in the form of loveliness;
56-58.'Salutations again and again to the Devi who abides in all beings in the form of good fortune;
59-61.'Salutations again and again to the Devi who abides in all beings in the form of activity;
62-64.'Salutations again and again to the Devi who abides in all beings in the form of memory;
65-67.'Salutations again and again to the Devi who abides in all beings in the form of compassion;
68-70.'Salutations again and again to the Devi who abides in all beings in the form of contentment;
71-73.'Salutations again and again to the Devi who abides in all beings in the form of mother;
74-76.'Salutations again and again to the Devi who abides in all beings in the form of error;

77.'Salutations again and again to the all-pervading Devi who constantly presides over the senses of all beings and (governs) all the elements;
78-80.'Salutations again and again to her who, pervading the entire world, abides in the form of consciousness.
81.'Invoked of yore by the devas for the sake of their desired object, and adored by the lord of the devas every day, may she, the Ishvari, the source of all good, accomplish for us all auspicious things and put an end to our calamities!
82.'And who now again, revered by us devas, tormented by arrogant asuras and who, called to mind by us obeisant with devotion, destroys this very moment all our calamities.'

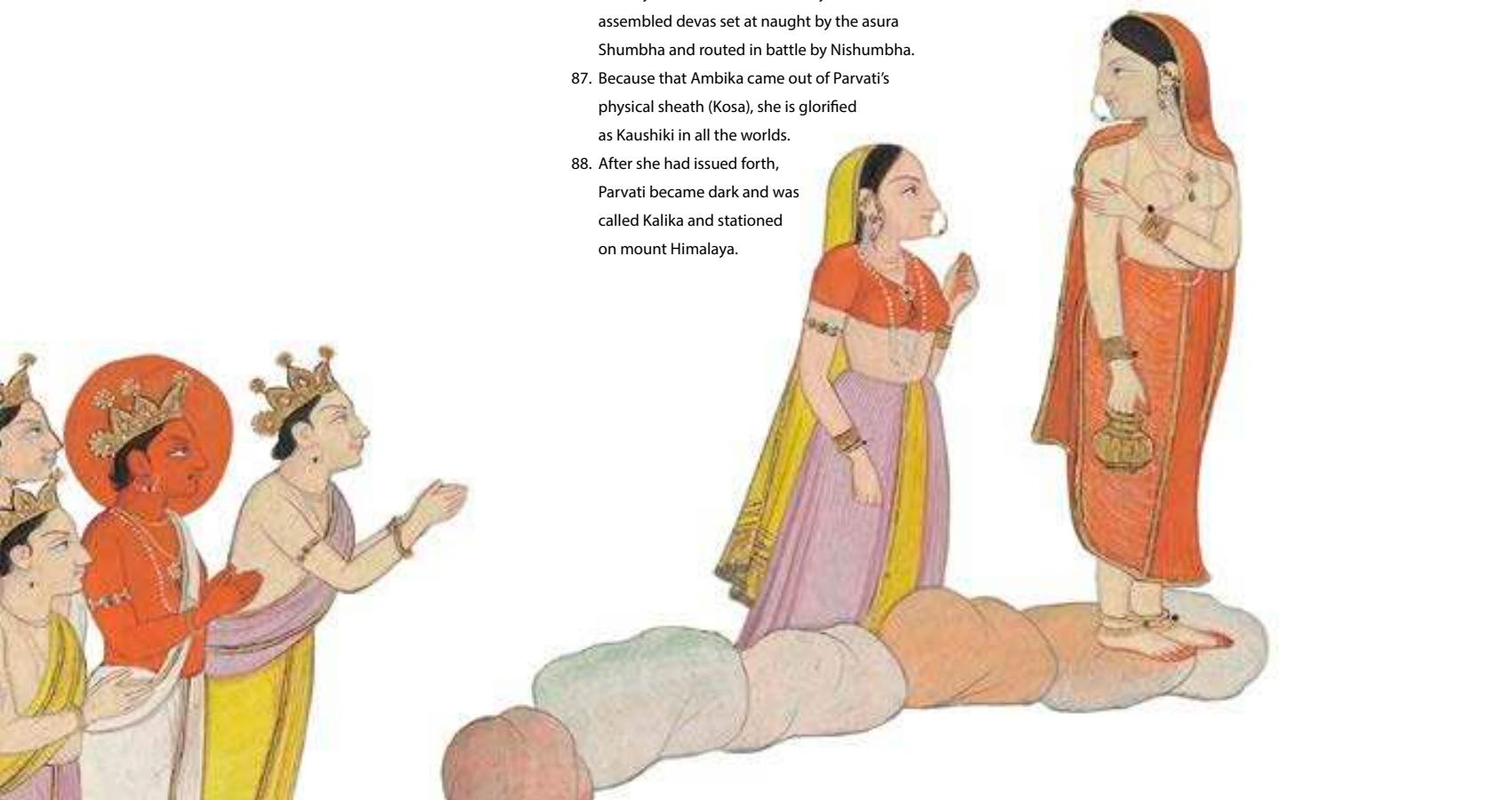


THE GODDESS PARVATI ASKS THE GODS WHOM THEY ARE PRAISING AND THE FORM AMBIKA WHO WILL BE CALLED KAUSHIKI EMERGES FROM HER BODY

Parvati, Shiva's consort, has come to the Ganga to bathe and asks the gods whose praises they are singing. A new form emerges from Parvati, the surpassingly beautiful Ambika, and she takes up her abode in the Himalayas.

The Rishi said:

- 83-84. O Prince, while the devas were thus engaged in praises and (other acts of adoration), Parvati came there to bathe in the waters of the Ganga.
- 85. She, the lovely-browed, said to those devas, "Who is praised by you here?" An auspicious goddess, sprung forth from her physical sheath, gave the reply:
- 86. 'This hymn is addressed to me by the assembled devas set at naught by the asura Shumbha and routed in battle by Nishumbha.'
- 87. Because that Ambika came out of Parvati's physical sheath (Kosa), she is glorified as Kaushiki in all the worlds.
- 88. After she had issued forth, Parvati became dark and was called Kalika and stationed on mount Himalaya.



INDIA (KANGRA), CIRCA 1810

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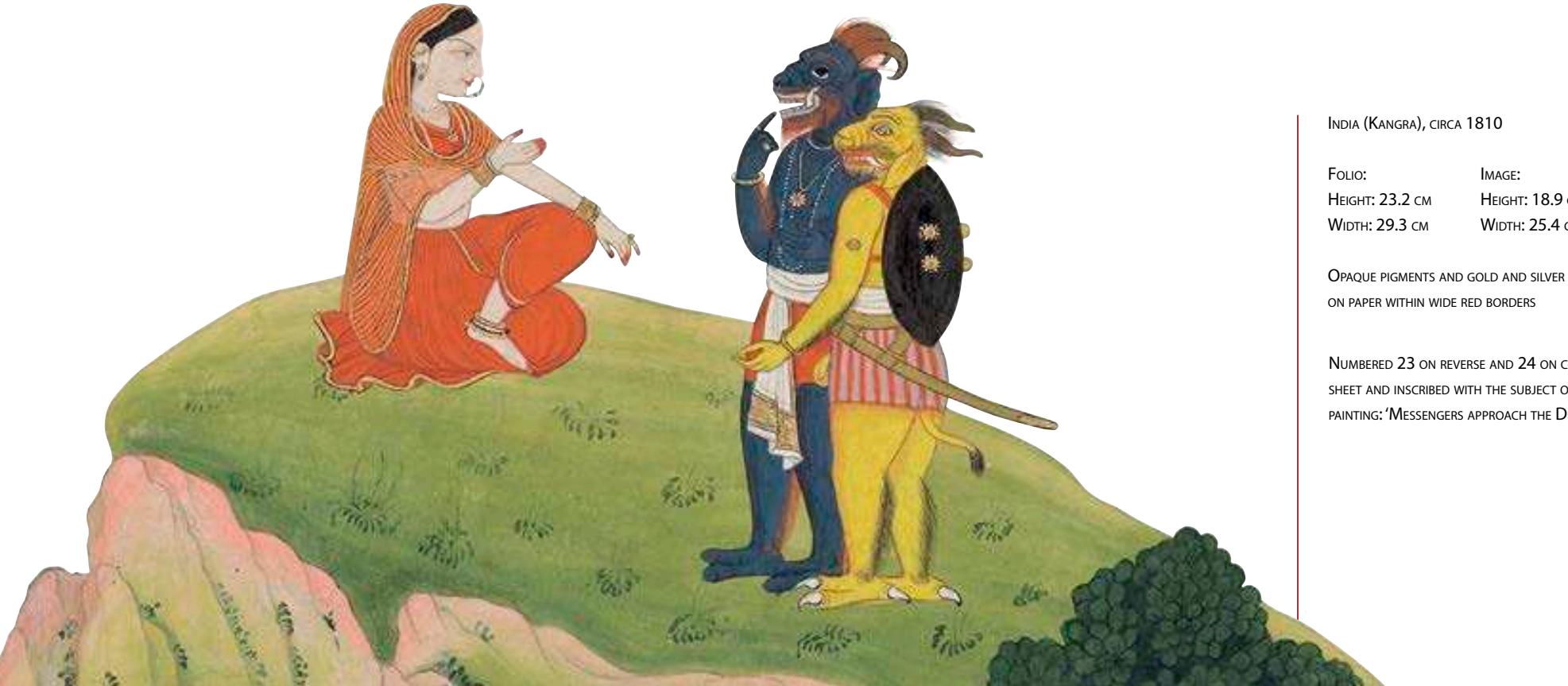
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PAINTING: 'THE DEVI HAS A BATH IN THE GANGA
AND THE GODS FIND HER THERE'
Cf. ARCHER 1973, GULER (17)



TWO DEMONS CHANDA AND MUNDA FIND AMBIKA

Chanda and Munda, the servants of Shumba and Nishumbha, find Ambika in her mountain retreat and are overwhelmed by her beauty.

89. Then, Chanda, and Munda, two servants of Shumba and Nishumbha, saw that Ambika (Kaushiki) bearing a surpassingly charming form.



INDIA (KANGRA), CIRCA 1810

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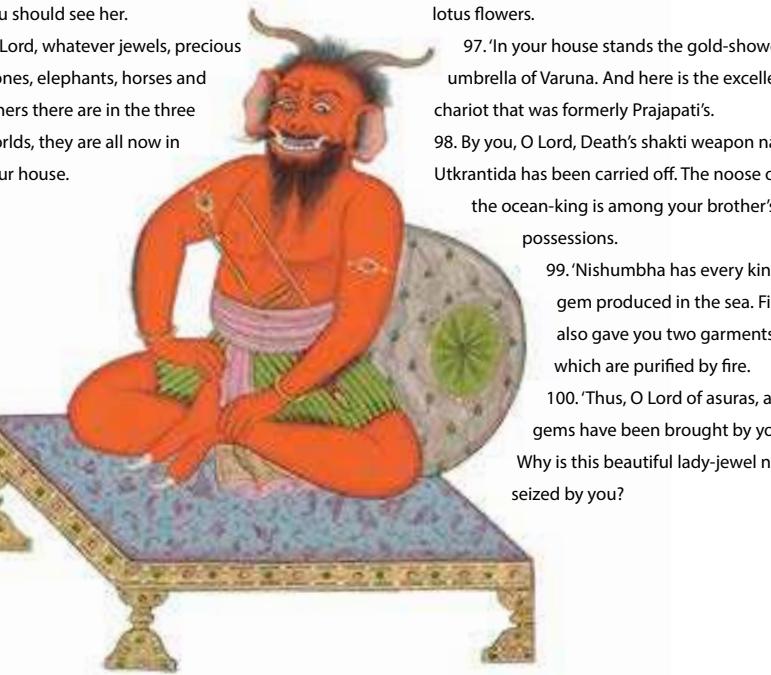
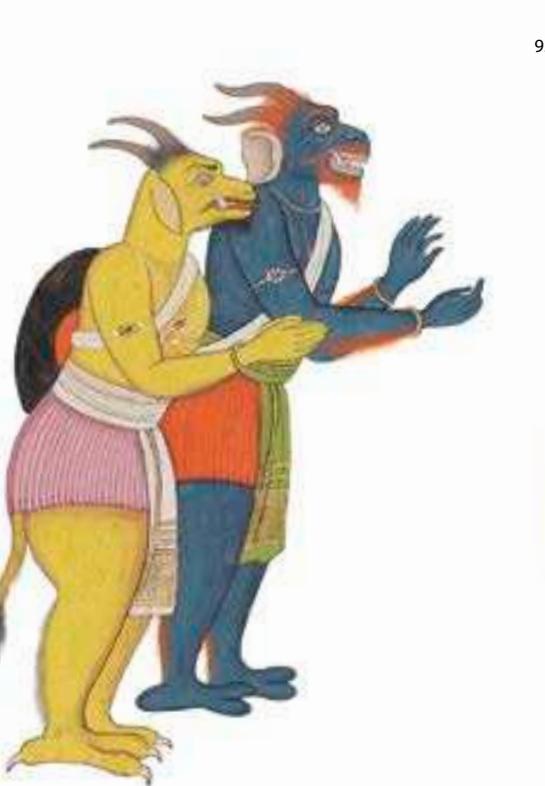
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PAINTING: 'MESSENGERS APPROACH THE DEVI'



CHANDA AND MUNDA TELL THE DEMON KING SHUMBHA OF THE BEAUTIFUL WOMAN RESIDING ON THE MOUNTAIN

Chanda and Munda return to Shumbha and inform him of the surpassingly beautiful woman whom they have found in the mountains.



They both said to Shumbha:

90. 'O King, a certain woman, most surpassingly beautiful, dwells there shedding lustre on mount Himalaya.

91. 'Such supreme beauty was never seen by any one anywhere. Ascertain who that Goddess is and take possession of her, O Lord of the asuras!

92. 'A gem among women, of exquisitely beautiful limbs, illuminating the quarters with her lustre, there she is, O Lord of the daityas.

You should see her.

93. 'O Lord, whatever jewels, precious stones, elephants, horses and others there are in the three worlds, they are all now in your house.

94. 'Airavata, gem among elephants, has been brought away from Indra and so also this Parijata tree and the horse Uccaihsravas.

95. 'Here stands in your courtyard the wonderful chariot yoked with swans, a wonderful gem (of its class). It has been brought here from Brahma to whom it originally belonged.

96. 'Here is the treasure named Mahapadma brought from the lord of wealth. And the ocean gave a garland named Kinjalkini made of unfading lotus flowers.

97. 'In your house stands the gold-showering umbrella of Varuna. And here is the excellent chariot that was formerly Prajapati's.

98. By you, O Lord, Death's shakti weapon named Utkrantida has been carried off. The noose of the ocean-king is among your brother's possessions.

99. 'Nishumba has every kind of gem produced in the sea. Fire also gave you two garments which are purified by fire.

100. Thus, O Lord of asuras, all gems have been brought by you. Why is this beautiful lady-jewel not seized by you?

INDIA (KANGRA), CIRCA 1810

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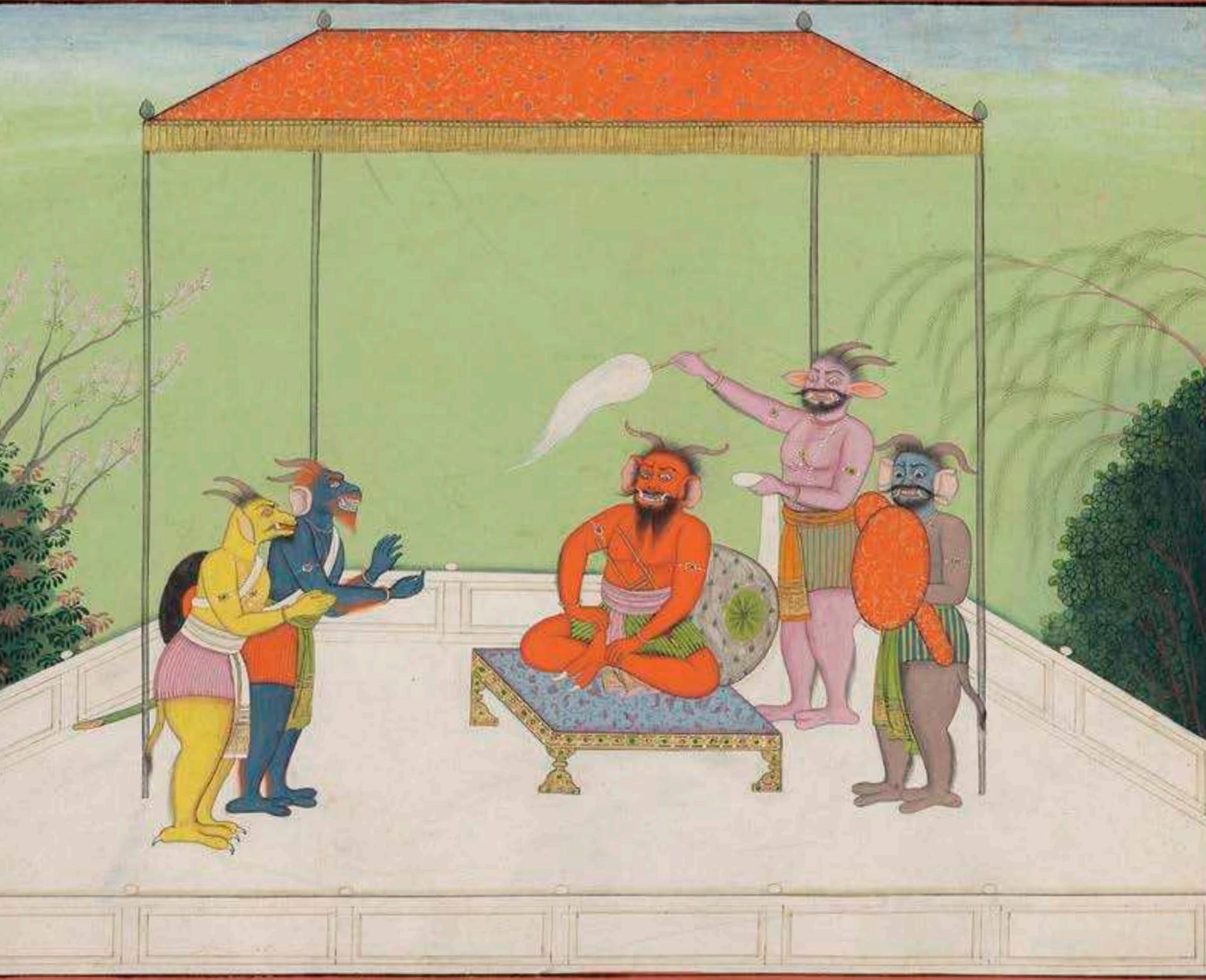
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PAINTING: 'THE MESSENGERS REPORT TO THEIR
KING THE LORD SHUMBHA'
Cf. AJAZUDDIN 1977, GULER 41(xi)



SHUMBHA SENDS HIS MESSENGER SUGRIVA TO THE GODDESS

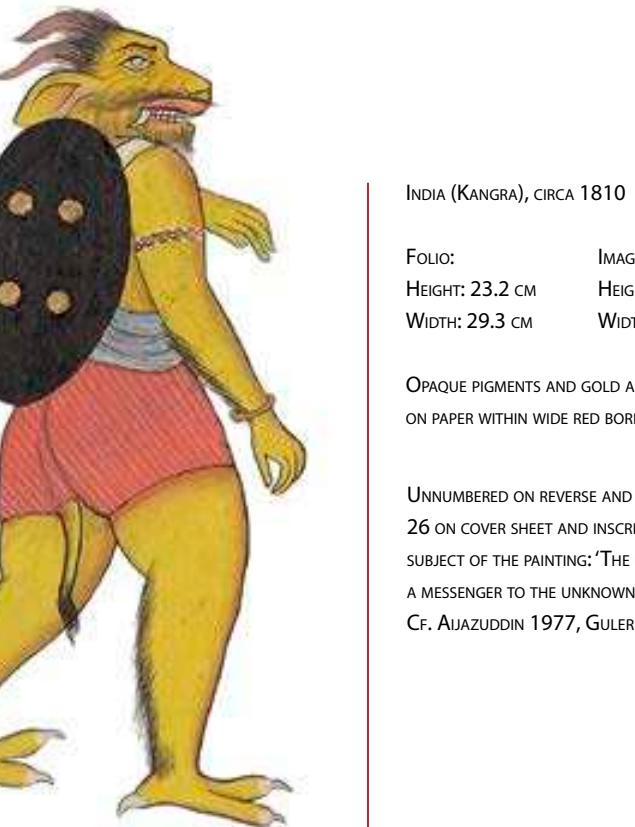
Shumbha sends his messenger the mighty demon Sugriva to try to persuade the beautiful stranger to become his wife.

The Rishi said:

101-102. On hearing these words of Chanda and Munda, Shumbha sent the great asura Sugriva as messenger to the Devi.

He said:

103. 'Go and tell her thus in my words and do the thing in such a manner that she may quickly come to me in love.'



INDIA (KANGRA), CIRCA 1810

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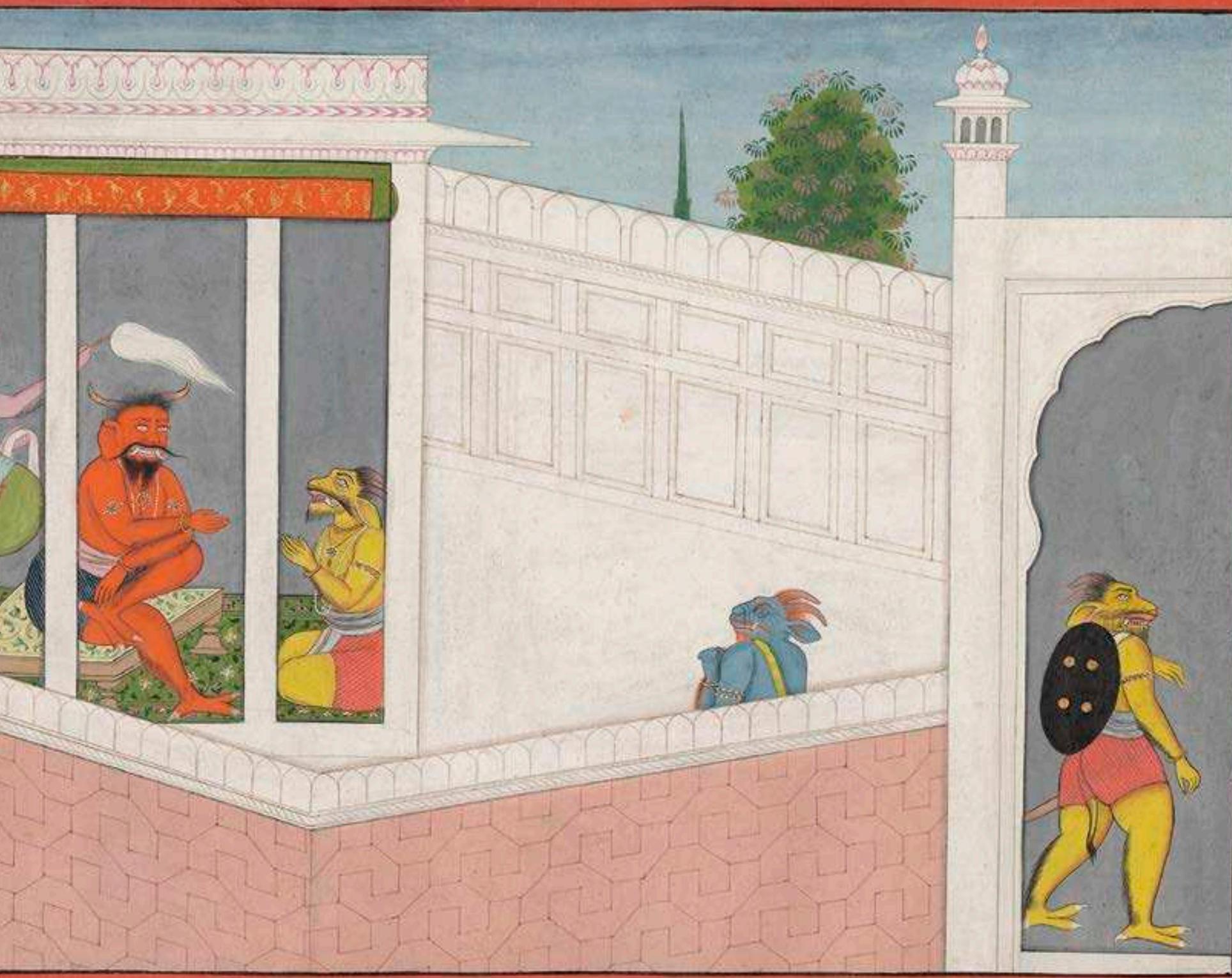
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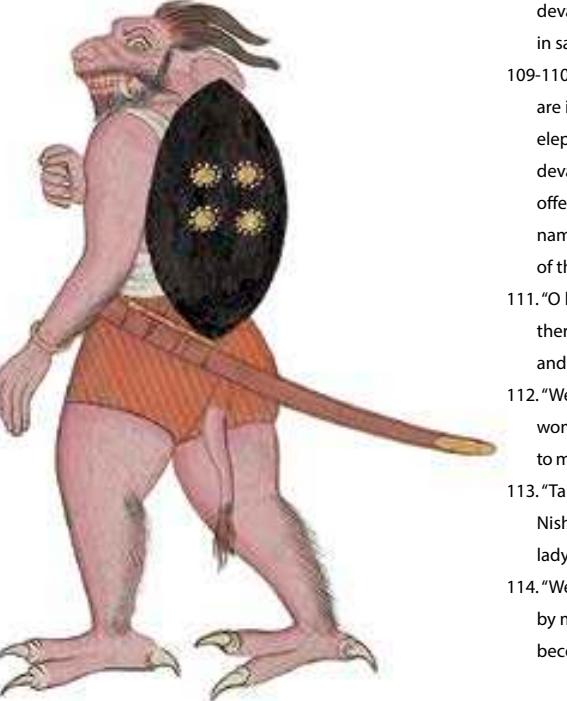
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A MESSENGER TO THE UNKNOWN WOMAN'
Cf. AJAZUDDIN 1977, GULER 41(xii)



SUGRIVA TELLS AMBIKA THAT THE DEMON KING SHUMBHA IS OFFERING HER MARRIAGE, WHICH SHE DECLINES SEVERELY



Sugriva tells Ambika that his master Shumbha is lord of the three worlds and everything in them and that he wants her for his wife. She replies that she had previously promised herself that she would only be married to one who could defeat her in battle.

104. He went there where the Devi was staying in a very beautiful spot on the mountain and spoke to her in fine and sweet words.

The messenger said:

105-106. 'O Devi, Shumbha, lord of asuras, is the supreme sovereign of three worlds. Sent by him as messenger, I have come here to your presence.'

107. 'Hearken to what has been said by him whose command is never resisted among the devas and who has vanquished all the foes of the asuras.'

108. '(He says), "All the three worlds are mine and the devas are obedient to me. I enjoy all their shares in sacrifices separately."

109-110. "All the choicest gems in the three worlds are in my possession; and so is the gem of elephants, Airavata, the vehicle of the king of devas carried away by me. The devas themselves offered to me with salutations that gem of horses named Uccaihsravas which arose at the churning of the milk-ocean."

111. "O beautiful lady, whatever other rare objects there existed among the devas, the gandharvas and nagas are now with me."

112. "We look upon you, O Devi, as the jewel of womankind in the world. You who are such, come to me, since we are the enjoyers of the best objects."

113. "Take to me or to my younger brother Nishumbha of great prowess, O unsteady-eyed lady, for you are in truth a jewel."

114. "Wealth, great and beyond compare, you will get by marrying me. Think over this in your mind, and become my wife."

The Rishi said:

115-116. Thus told, Durga the adorable and auspicious, by whom this universe is supported, then became serene.

The Devi said:

117-118. 'You have spoken truth; nothing false has been uttered by you in this matter. Shumbha is indeed the sovereign of the three worlds and likewise is also Nishumbha.'

119. 'But in this matter, how can that which has been promised be made false? Hear what promise I had made already out of foolishness.'

120. 'He who conquers me in battle, removes my pride and is my match in strength in the world shall be my husband.'

121. 'So let Shumbha come here then, or Nishumbha the great asura. Vanquishing me here, let him soon take my hand in marriage. Why delay?'

The messenger said:

122-123. 'O Devi, you are haughty. Talk not so before me. Which man in the three worlds will stand before Shumbha and Nishumbha?'

124. 'All the devas verily cannot stand face to face with even the other asuras in battle. Why mention you, O Devi, a single woman?'

125. 'Indra and all other devas could not stand in battle against Shumbha and other demons, how will you, a woman, face them?'

126. 'On my word itself, you go to Shumbha and Nishumbha. Let it not be that you go to them with your dignity lost by being dragged by your hair.'

The Devi said:

127-128. 'Yes, it is; Shumbha is strong and so is Nishumbha exceedingly heroic! What can I do since there stands my ill-considered vow taken long ago?'

129. 'Go back, and tell the lord of asuras carefully all this that I have said; let him do whatever he considers proper.'

Here ends the fifth chapter called 'Devi's conversation with the messenger' of the *Devi Mahatmya* in *Markandeya Purana*.

In the missing no. 28, Sugriva gives Shumbha Ambika's answer and he prepares to send an army against her (Bautze 1991, list no. 27)

**CHAPTER 6
THE SLAYING OF DHUMRALOCHANA**

The Rishi said:

1-2. The messenger, filled with indignation on hearing the words the Devi, returned and related them in detail to the king of the daityas.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.5 CM

WIDTH: 25.7 CM

OPAQUE PIGMENTS AND GOLD AND SILVER ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 26 ON REVERSE AND 27 ON COVER SHEET AND INSCRIBED WITH THE SUBJECT OF THE PAINTING: 'THE CONVERSATION WITH THE MESSENGER. [END OF] THE FIFTH CHAPTER' Cf. AJAZUDDIN 1977, GULER 41(xiii)



AMBIKA REDUCES DHUMRALOCHANA TO ASHES

Shumba is enraged by Ambika's answer and sends another mighty demon, Dhumralochana, against her with a vast army. One glance from her eyes reduces the demon to ashes and her lion pounces on his army and makes short work of destroying it.



- 3-4. Then the asura monarch, enraged on hearing that report from his messenger, told Dhumralochana, a chieftain of the daityas: 'O Dhumralochana, hasten together with your army and fetch here by force that shrew, distressed when dragged by her hair.'
5. 'Or if any one else stands up as her saviours, let him be slain, be he a god, a yaksa or a gandharva.'
- The Rishi said:
- 6-7. Then the asura Dhumralochana, commanded thus by Shumba, went forth quickly, accompanied by sixty thousand asuras.
8. On seeing the Devi stationed on the snowy mountain, he asked her aloud, 'Come to the presence of Shumba and Nishumba.'
9. 'If you will not go to my lord with pleasure now, here I take you by force, distressed when dragged by your hair.'
- The Devi said:
- 10-11. 'You are sent by the lord of the asuras, mighty yourself and accompanied by an army. If you thus take me by force, then what can I do to you?'
- The Rishi said:
- 12-13. Thus told, the asura Dhumralochana rushed towards her and thereupon Ambika reduced him to ashes with a mere menacing 'hum'.
14. Then the great army of asuras became enraged and showered on Ambika sharp arrows, javelins, and axes.
15. Then the lion, vehicle of the Devi, shaking its mane in anger, and making the most terrific roar, fell on the army of the asuras.
16. Some asuras, it slaughtered with a blow of its forepaw, others with its mouth, and other great asuras, by treading over them with its hind legs.
17. The lion, with its claws, tore out the hearts of some and severed heads with a blow of the paw.
18. And it severed arms and heads from others, and shaking its mane drank the blood from the hearts of others.
19. In a moment all that army was destroyed by that high-spirited and exceedingly enraged lion who bore the Devi.'

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19.1 CM

WIDTH: 25.6 CM

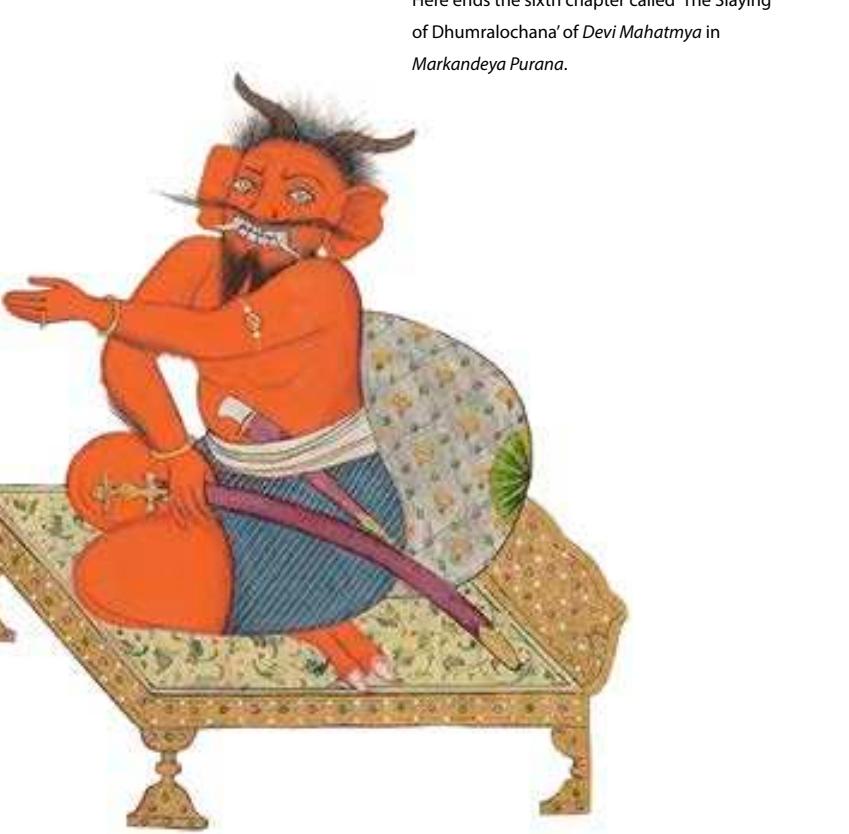
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 28 ON REVERSE AND 29 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'THE GODDESS BURNS
DHUMRALOCHANA TO ASHES WHILE HER LION
KILLS HIS TROOPS'
Cf. AJAZUDDIN 1977, GULER 41(xiv)



**THE DEMON KING SHUMBHA SENDS CHANDA AND MUNDA
OFF TO DO BATTLE**

On hearing of the destruction of Dhumralochana and his army, the enraged Shumba sends Chanda and Munda off to capture her and bring her to him.



20-21. When Shumba, the lord of asuras, heard that the asura Dhumralochana was slain by the Devi and all his army was destroyed by the lion of the Devi, he was infuriated, his lip quivered and he commanded the two mighty asuras Chanda and Munda:

22-23. 'O Chanda, O Munda, go there with large forces, and bring her here speedily, dragging her by her hair or binding her. But if you have any doubt about doing that, then let the asuras strike (her) in the fight with all their weapons.
24. 'When that shrew is wounded and her lion stricken down, seize that Ambika, bind her and bring her quickly.'

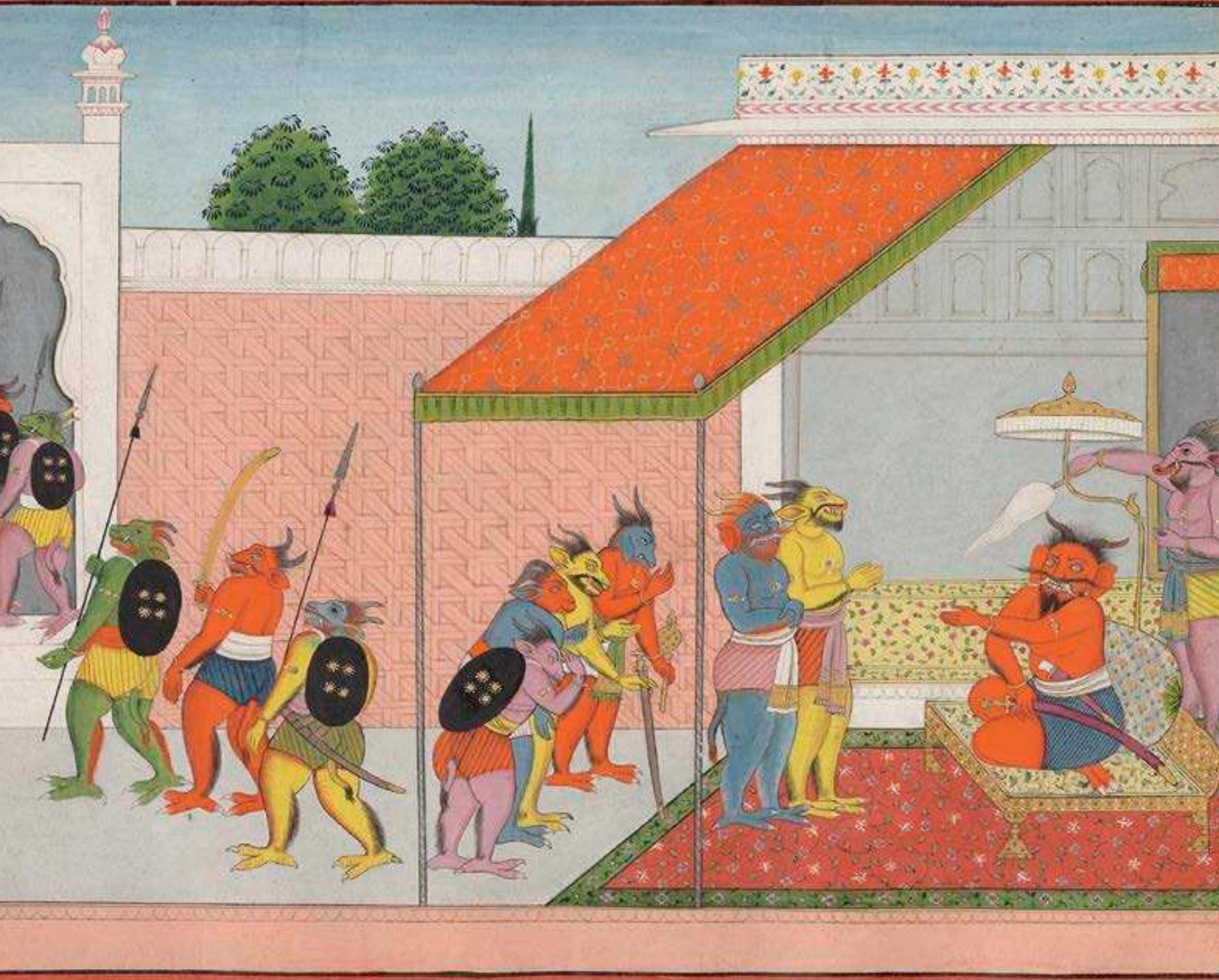
Here ends the sixth chapter called 'The Slaying of Dhumralochana' of *Devi Mahatmya* in *Markandeya Purana*.

INDIA (KANGRA), CIRCA 1810

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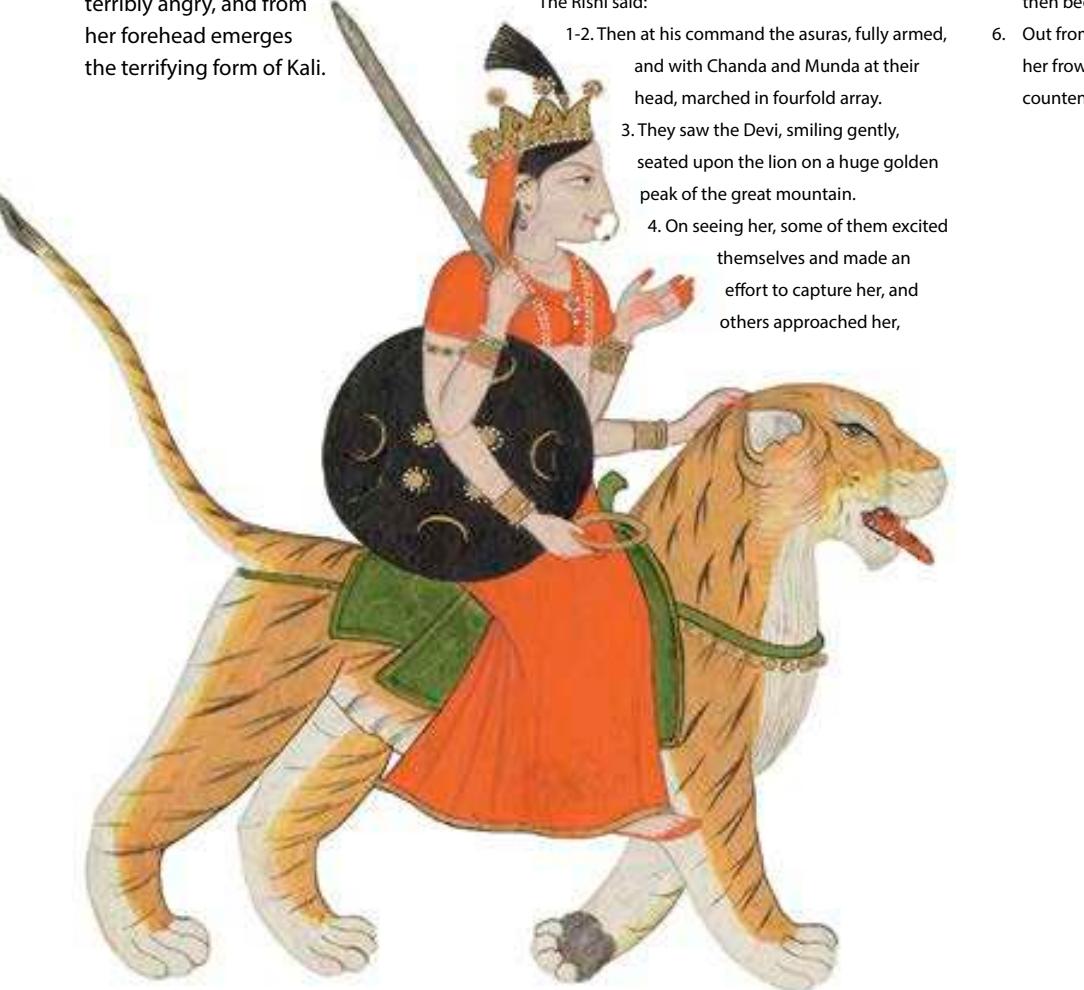
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 29 ON REVERSE AND 30 ON COVER SHEET
AND INSCRIBED WITH THE SUBJECT OF THE PAINTING:
'[AFTER] THE SLAYING OF DHUMRALOCHANA, CHANDA
AND MUNDA ARE SENT BY THE KING TO DO BATTLE'



**AMBIKA CREATES THE TERRIFYING FORM KALI WHO STANDS BY HER SIDE
AND THEY CONFRONT SHUMBHA'S ARMY LED BY CHANDA AND MUNDA**

Chanda and Munda find Ambika seated on her lion and smiling peacefully at them. The demons attack her and she becomes terribly angry, and from her forehead emerges the terrifying form of Kali.



**CHAPTER 7
THE SLAYING OF CHANDA AND MUNDA**

The Rishi said:

- 1-2. Then at his command the asuras, fully armed, and with Chanda and Munda at their head, marched in fourfold array.
3. They saw the Devi, smiling gently, seated upon the lion on a huge golden peak of the great mountain.
4. On seeing her, some of them excited themselves and made an effort to capture her, and others approached her,

with their bows bent and swords drawn.

5. Thereupon Ambika became terribly angry with those foes, and in her anger her countenance then became dark as ink.
6. Out from the surface of her forehead, fierce with her frown, issued suddenly Kali of terrible countenance, armed with a sword and noose.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM

IMAGE:
HEIGHT: 18.6 CM

WIDTH: 29.3 CM

WIDTH: 25.1 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 30 ON REVERSE AND 31 ON COVER

SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'CHAMUNDA MAKES A GREAT ROAR;
BATTLE IS JOINED WITH THE ARMY OF CHANDA
AND MUNDA'

Cf. AJAZUDDIN 1977, GULER 41(xv)



KALI DESTROYS THE ELEPHANTS AND CHARIOTS OF THE ARMY OF THE DEMONS

Kali destroys the army of the demons and all their elephants and chariots as Ambika watches.

7-9. Bearing the strange skull-topped staff, decorated with a garland of skulls, clad in a tiger's skin, very appalling owing to her emaciated flesh, with gaping mouth, fearful with her tongue lolling out, having deep-sunk reddish eyes and filling the regions of the sky with her roars, and falling upon impetuously and slaughtering the great asuras in that army, she devoured those hosts of the foes of the devas.

10. Snatching the elephants with one hand she flung them into her mouth together with their rear men and drivers and their warrior-riders and bells.

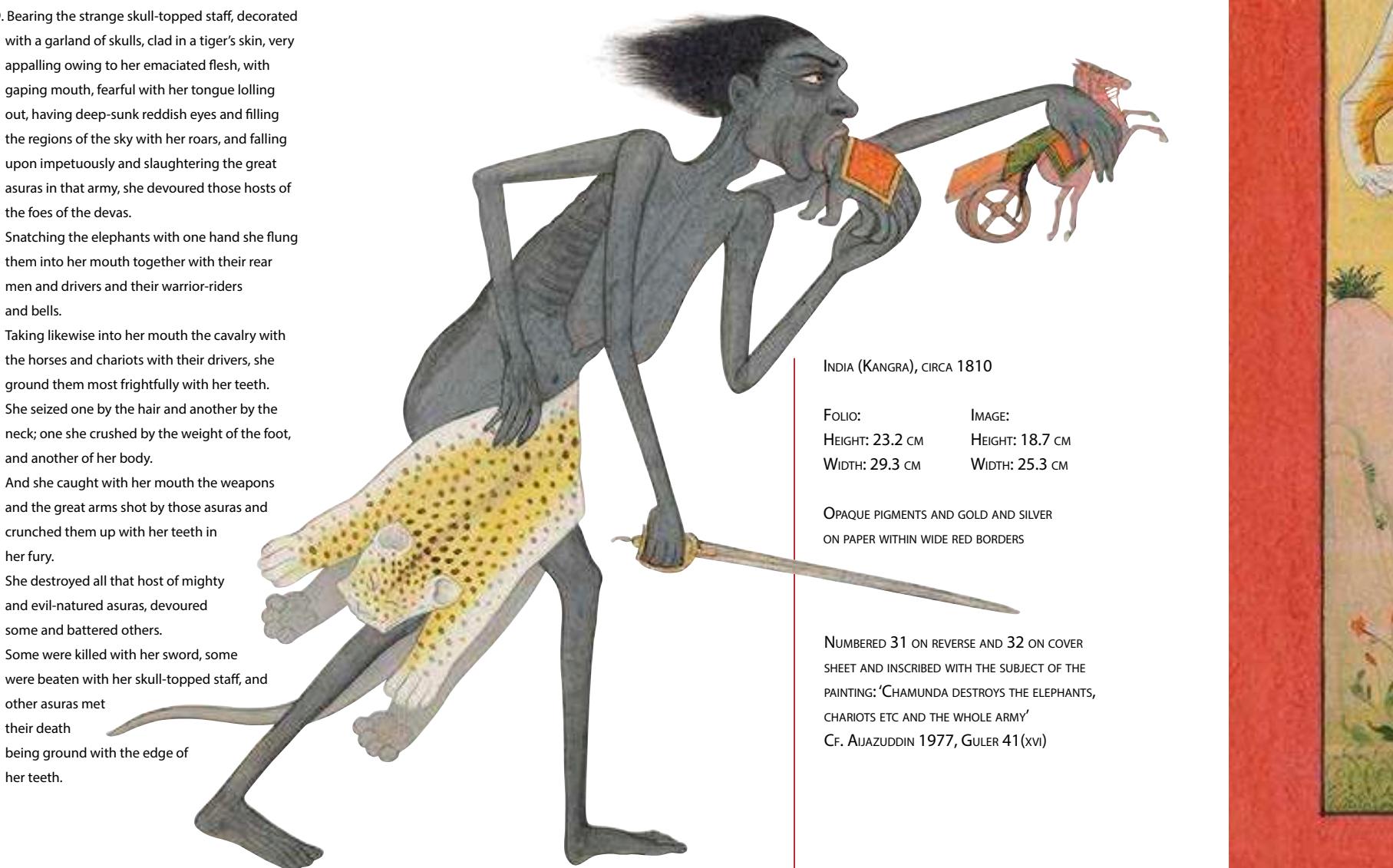
11. Taking likewise into her mouth the cavalry with the horses and chariots with their drivers, she ground them most frightfully with her teeth.

12. She seized one by the hair and another by the neck; one she crushed by the weight of the foot, and another of her body.

13. And she caught with her mouth the weapons and the great arms shot by those asuras and crunched them up with her teeth in her fury.

14. She destroyed all that host of mighty and evil-natured asuras, devoured some and battered others.

15. Some were killed with her sword, some were beaten with her skull-topped staff, and other asuras met their death being ground with the edge of her teeth.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.7 CM

WIDTH: 25.3 CM

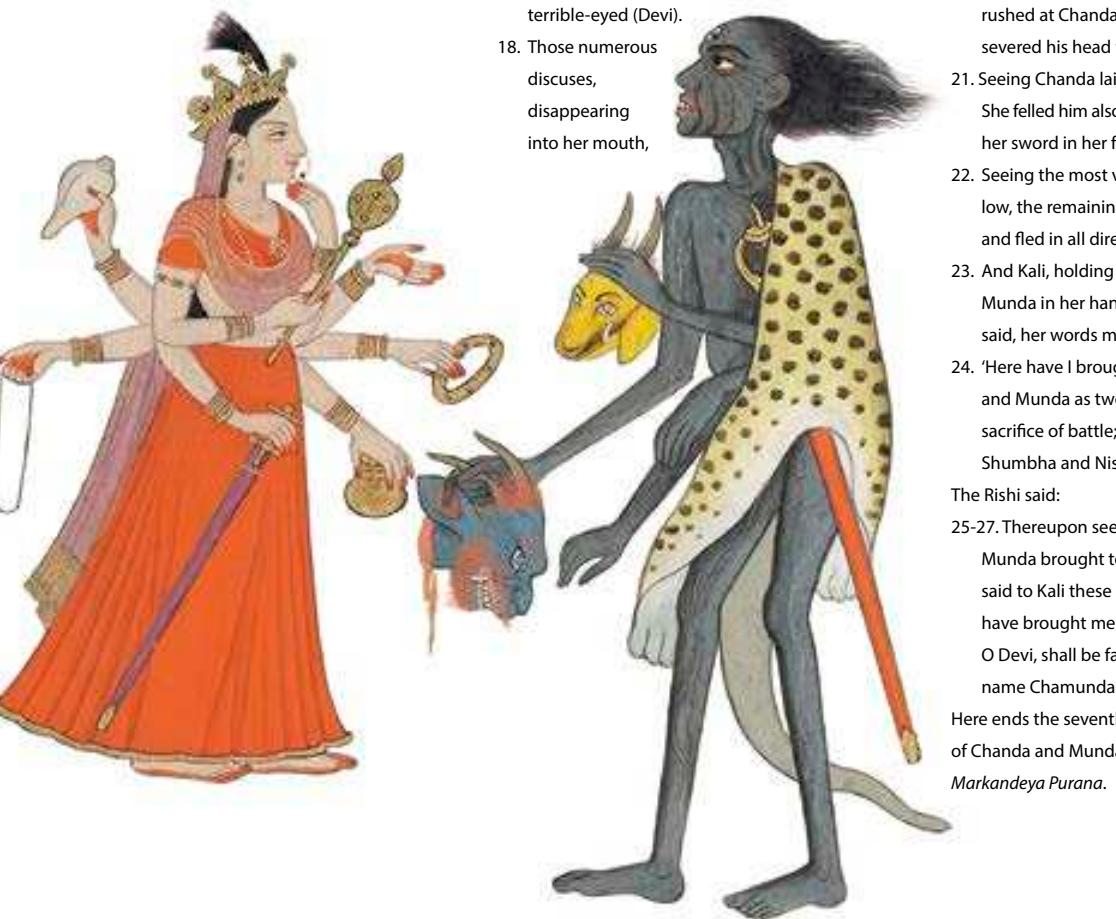
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 31 ON REVERSE AND 32 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'CHAMUNDA DESTROYS THE ELEPHANTS,
CHARIOTS ETC AND THE WHOLE ARMY'
Cf. AJAZUDDIN 1977, GULER 41(xvi)



**AMBIKA DECAPITATES CHANDA AND MUNDA
AND KALI BRINGS THEIR HEADS TO HER**

Chanda and Munda attempt to fight Kali but Ambika cuts off their heads and Kali brings them to her.



16. On seeing all the hosts of asuras laid low in a moment, Chanda rushed against that Kali, who was exceedingly terrible.
17. The great asura (Chanda) with very terrible showers of arrows, and Munda with discuses hurled in thousands covered that terrible-eyed (Devi).
18. Those numerous discuses, disappearing into her mouth,
19. looked like numerous solar orbs disappearing into the midst of a cloud.
20. Thereat Kali, who was roaring frightfully, whose fearful teeth were gleaming within her dreadful mouth, laughed terribly with exceeding fury.
21. Then the Devi, mounting upon her great lion, rushed at Chanda, and seizing him by his hair, severed his head with her sword.
22. Seeing Chanda laid low, Munda also rushed at her. She felled him also to the ground, striking him with her sword in her fury.
23. Seeing the most valiant Chanda and Munda laid low, the remaining army there became panicky and fled in all directions.
24. And Kali, holding the heads of Chanda and Munda in her hands, approached Chandika and said, her words mingled with very loud laughter:
25. 'Here have I brought you the heads of Chanda and Munda as two great animal offerings in this sacrifice of battle; you shall yourself slay Shumbha and Nishumbha.'
- The Rishi said:
26. 'Thereupon seeing those asuras Chanda and Munda brought to her, the auspicious Chandika said to Kali these playful words: "Because you have brought me both Chanda and Munda, you O Devi, shall be famed in the world by the name Chamunda."
- Here ends the seventh chapter called "The Slaying of Chanda and Munda" of *Devi Mahatmya* in *Markandeya Purana*.

INDIA (KANGRA), CIRCA 1810

FOLIO: IMAGE:
HEIGHT: 23.2 CM HEIGHT: 18.7 CM
WIDTH: 29.3 CM WIDTH: 25.2 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 32 ON REVERSE AND 33 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'THE SLAYING OF CHANDA AND
MUNDA. [END OF] THE SEVENTH CHAPTER'
Cf. GOSWAMY 1986, NO. 165



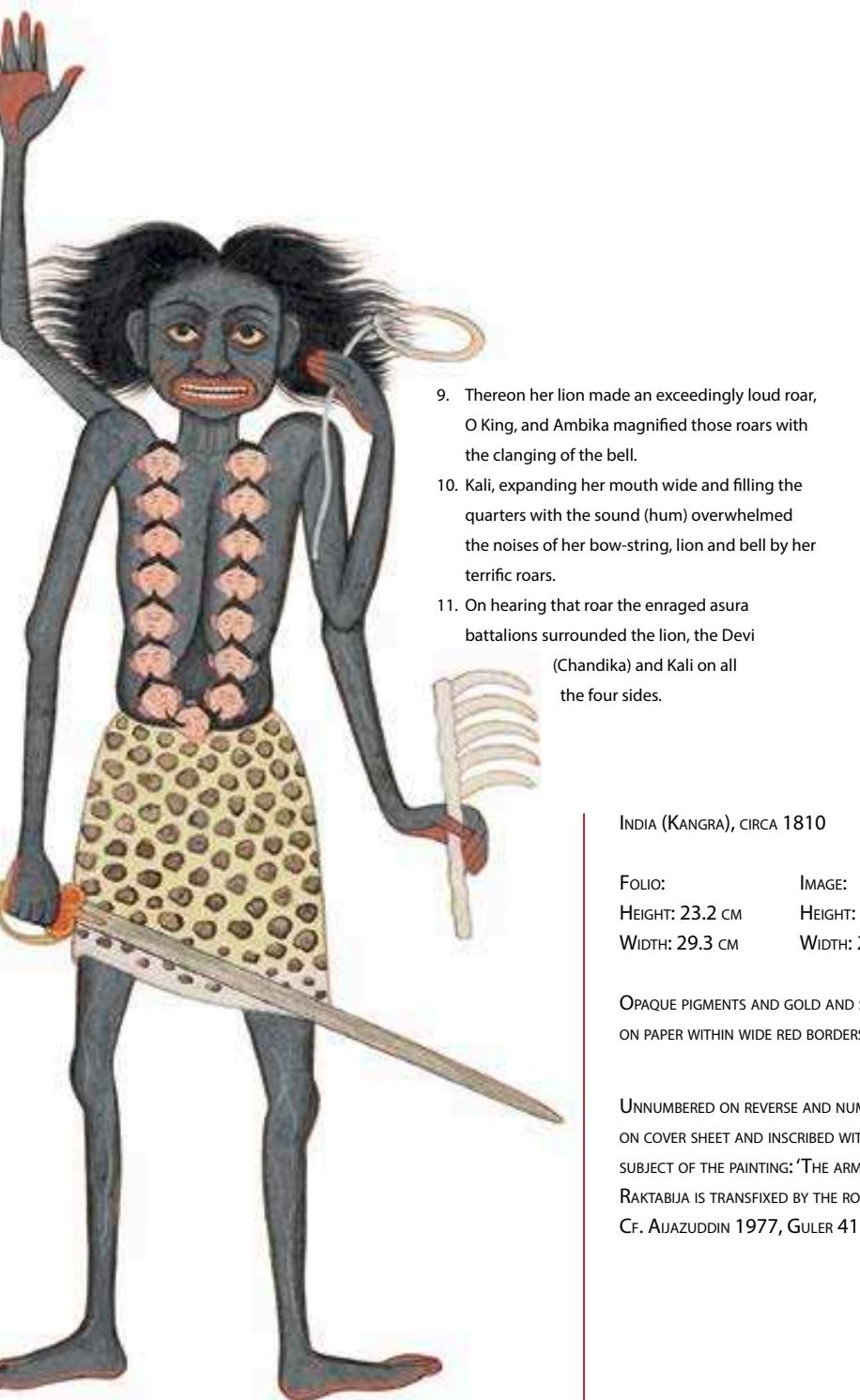
CHAMUNDA STANDS TRIUMPHANT BETWEEN CHANDIKA AND THE DEMON ARMY LED BY SHUMBHA HIMSELF

Shumba himself in a terrible rage now takes the field to do battle with Chandika. Ambika now becomes the warlike armoured Chandika and fills the earth and heavens with the twanging of her bow string and the clanging of her bell, joined by the roars of her lion and of Chamunda herself, here brandishing her noose and her sword and her skull-topped staff, as well as wearing her necklace of heads.

**CHAPTER 8
THE SLAYING OF RAKTABJJA**

The Rishi said:

- 1-3. After the daitya Chanda was slain and Munda was laid low, and many of their battalions were destroyed, the lord of the asuras, powerful Shumba, with mind overcome by anger, commanded then the mobilisation of all the daitya hosts:
- 4-6. 'Now let the eighty-six asuras - upraising their weapons - with all their forces, and the eighty-four Kambus, surrounded by their own forces, go out. Let the fifty asura families of Kotiviryas and the hundred families of Dhaumras go forth at my command. Let the asuras Kalakas, Daurhrdas, the Mauryas and the Kalakeyas hasten at my command and march forth ready for battle.'
7. After issuing these orders, Shumba, the lord of the asuras and a ferocious ruler, went forth, attended by many thousands of big forces.
8. Seeing that most terrible army coming, Chandika filled the space between the earth and the sky with the twang of her bow-string.



9. Thereon her lion made an exceedingly loud roar, O King, and Ambika magnified those roars with the clanging of the bell.
10. Kali, expanding her mouth wide and filling the quarters with the sound (hum) overwhelmed the noises of her bow-string, lion and bell by her terrific roars.
11. On hearing that roar the enraged asura battalions surrounded the lion, the Devi (Chandika) and Kali on all the four sides.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19 CM

WIDTH: 25.4 CM

OPAQUE PIGMENTS AND GOLD AND SILVER ON PAPER WITHIN WIDE RED BORDERS

UNNUMBERED ON REVERSE AND NUMBERED 34

ON COVER SHEET AND INSCRIBED WITH THE SUBJECT OF THE PAINTING: 'THE ARMY OF RAKTABJJA IS TRANSFIXED BY THE ROARS'

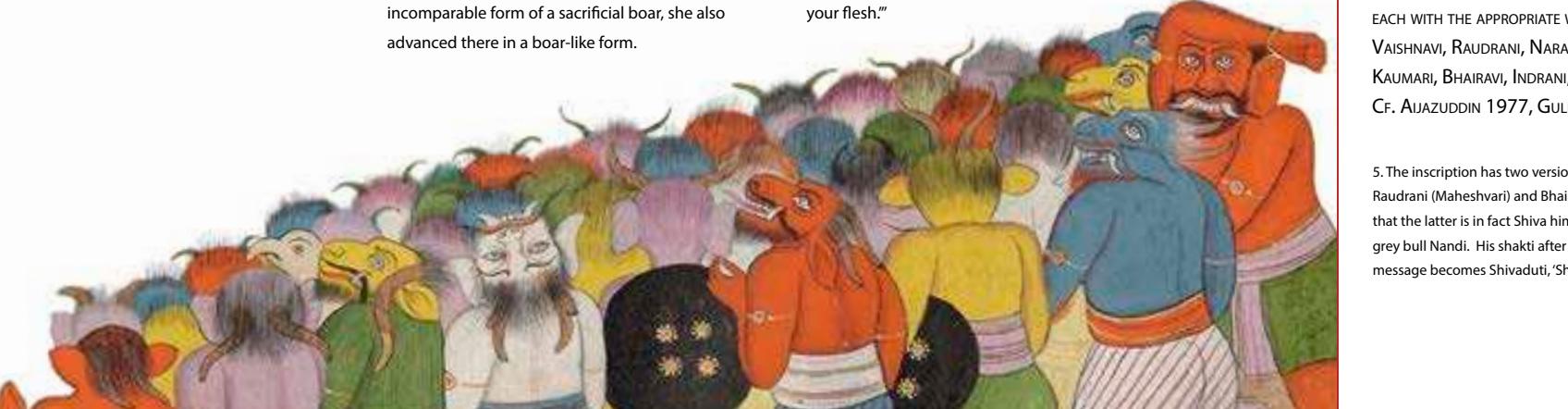
Cf. AJAZUDDIN 1977, GULER 41(xvii)



**THE GODDESS SUMMONS THE SHAKTIS OF ALL THE GODS
TO CONFRONT THE DEMONS**

Then from each of the bodies of all the gods, there came forth his shakti (essential power) in order to fight the demons. Additionally there came also Shiva, who became the Goddess's messenger to Shumbha.

- 12-13. At this moment, O King, in order to annihilate the enemies of devas and for the well-being of the supreme devas, there issued forth, endowed with exceeding vigour and strength, shaktis from the bodies of Brahma, Shiva, Guha, Vishnu and Indra, and with the form of those devas went to Chandika.
- 14. Whatever was the form of each deva, whatever his ornaments and vehicle, in that very form his shakti advanced to fight with the asuras.
- 15. In a heavenly chariot drawn by swans advanced Brahma's shakti carrying a rosary and Kamandalu. She is called Brahmani.
- 16. Maheshvari arrived, seated on a bull, holding a fine trident, wearing bracelets of great snakes and adorned with a digit of the moon.
- 17. Ambika Kaumari, in the form of Guha, holding a spear in hand riding on a fine peacock, advanced to attack the asuras.
- 18. Likewise the shakti of Vishnu came, seated upon Garuda, holding conch, club, bow and sword in hand.
- 19. The shakti of Hari, who assumed the incomparable form of a sacrificial boar, she also advanced there in a boar-like form.



- 20. Narasimhi arrived there, assuming a body like that of a Narasimha, bringing down the constellations by the toss of her mane.
- 21. Likewise the thousand-eyed Aindri, holding a thunderbolt in hand and riding on the lord of elephants arrived just like Sakra (Indra).
- 22. Then Shiva, surrounded by those shaktis of the devas, said to Chandika, 'Let the asuras be killed forthwith by you for my gratification.'
- 23. Thereupon from the body of Devi issued forth the shakti of Chandika, most terrific, exceedingly fierce and yelling like a hundred jackals.
- 24-27. And that invincible (shakti) told Shiva, of dark coloured matted locks, 'Go, my lord, as ambassador to the presence of Shumbha and Nishumbha. Tell the two haughty asuras, Shumbha and Nishumbha, and the other asuras assembled there for battle: "let Indra obtain the three worlds and let the devas enjoy the sacrificial oblations. You go to the nether world, if you wish to live. But if through pride of strength you are anxious for battle, come on then. Let my jackals be satiated with your flesh."

- 28. Because that Devi appointed "Shiva" himself as ambassador thenceforth she became renowned in this world as Shiva-duti.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM
WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19 CM
WIDTH: 25.5 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

UNNUMBERED ON REVERSE AND NUMBERED 35 ON
COVER SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING:

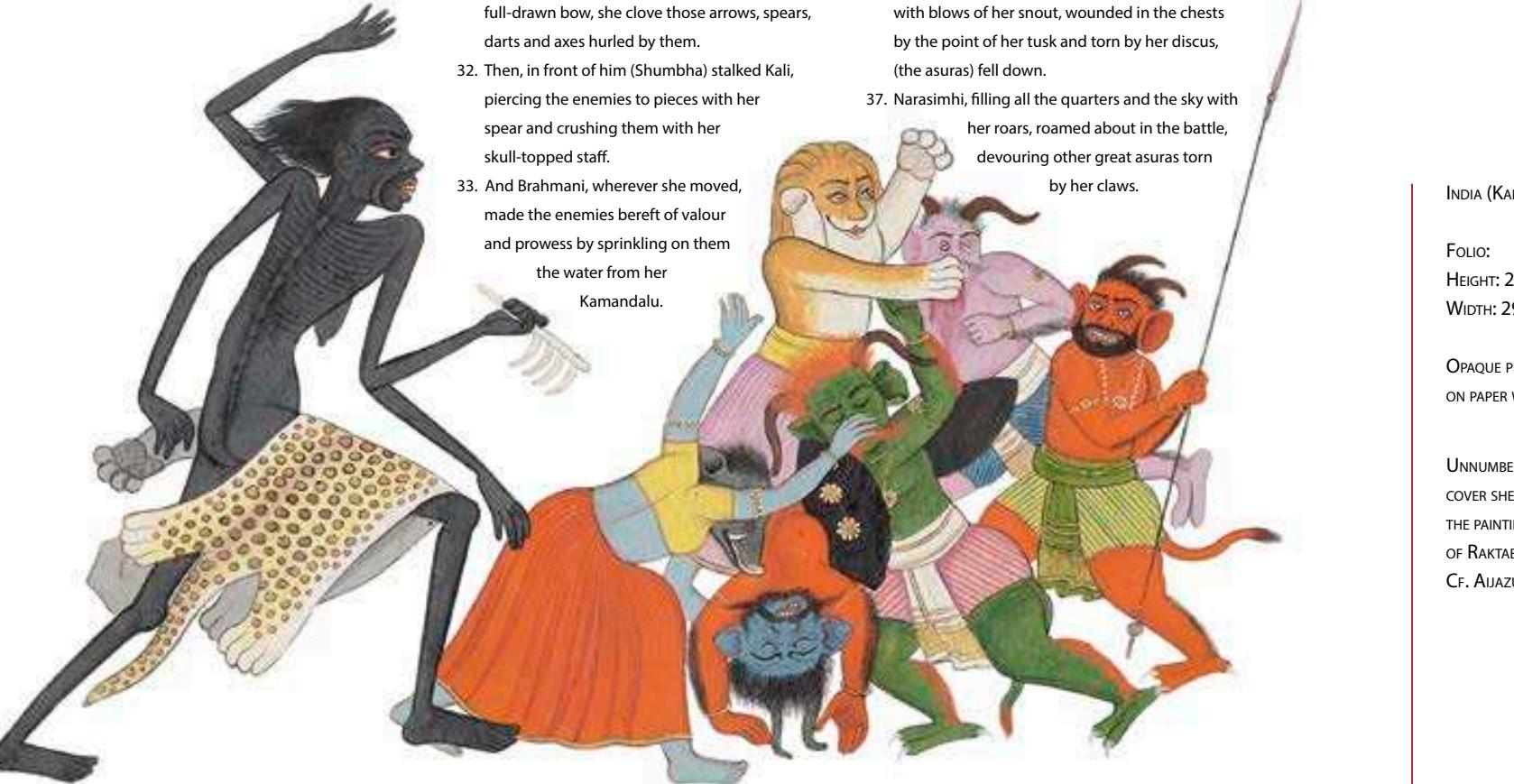
'THE ARMY OF RAKTABIJA COMES TO DO BATTLE AND
THE GODDESS SUMMONS THE SHAKTIS OF THE GODS
EACH WITH THE APPROPRIATE WEAPON BRAHMANI,
VAISHNAVI, RAUDRANI, NARASIMHI, VARAHI,
KAUMARI, BHAIROV, INDRANI, CHAMUNDA'⁵

Cf. AIJAZUDDIN 1977, GULER 41(xvii)

5. The inscription has two versions of Shiva's shakti, Raudrani (Maheshvari) and Bhairavi, but the artist knows that the latter is in fact Shiva himself mounted on his grey bull Nandi. His shakti after his delivery of Chandika's message becomes Shivaduti, 'Shiva's messenger.'



THE SHAKTIS ATTACK THE DEMONS



Shumba indignantly rejects this peace offering and the battle commences, each of the shaktis using the weapon of their male counterpart.

29. Those great asuras, on their part, hearing the words of the Devi communicated by Shiva, were filled with indignation and went where Katayani stood.
30. Then in the very beginning, the enraged foes of the devas poured in front on the Devi showers of arrows, javelins and spears.
31. And lightly, with the huge arrows shot from her full-drawn bow, she clove those arrows, spears, darts and axes hurled by them.
32. Then, in front of him (Shumba) stalked Kali, piercing the enemies to pieces with her spear and crushing them with her skull-topped staff.
33. And Brahmani, wherever she moved, made the enemies bereft of valour and prowess by sprinkling on them the water from her Kamandalu.
34. The very wrathful Maheshvari slew the daityas with her trident, and Vaishnavi, with her discus and Kaumari, with her javelin.
35. Torn to pieces by the thunderbolt which come down upon them hurled by Aindri, daityas and danavas fell on the earth in hundreds, streams of blood flowing out of them.
36. Shattered by the boar-formed goddess (Varahi) with blows of her snout, wounded in the chests by the point of her tusk and torn by her discus, (the asuras) fell down.
37. Narasimhi, filling all the quarters and the sky with her roars, roamed about in the battle, devouring other great asuras torn by her claws.
38. Demoralised by the violent laughter of Shividuti, the asuras fell down on the earth; she then devoured them who had fallen down.
39. Seeing the enraged band of Mothers crushing the great asuras thus by various means, the troops of the enemies of devas took to their heels.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.1 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19 CM

WIDTH: 25.4 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

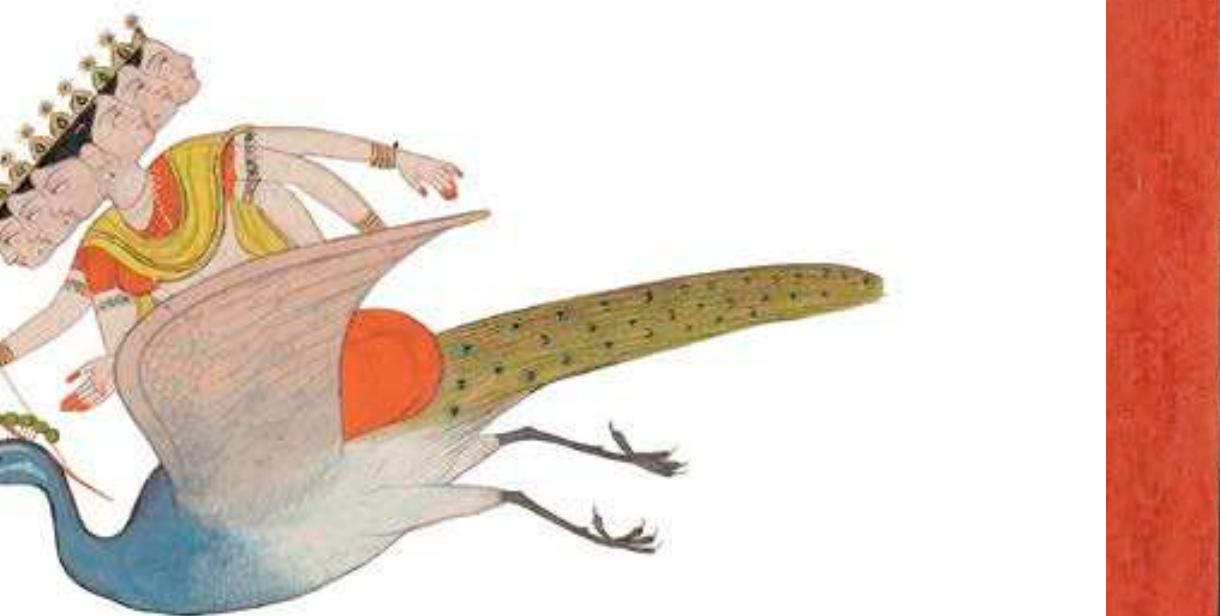
UNNUMBERED ON REVERSE AND NUMBERED 36 ON
COVER SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'BATTLE IS JOINED WITH THE ARMY
OF RAKTABJJA'
Cf. AJAZUDDIN 1977, GULER 41(xix)



THE SHAKTIS FIGHT WITH RAKTABIJA

The great demon Raktabija came forth to do battle with the shaktis. From whatever drops of blood that fell upon the ground from his wounds arose yet another demon equal in stature. From the thousands of wounds inflicted by the shaktis arose thousands of lookalike Raktabijas.

40. Seeing the asuras harassed by the band of Mothers and fleeing, the great asura Raktabija strode forward in wrath to fight.
41. Whenever from his body there fell to the ground a drop of blood, at that moment rose up from the earth an asura of his stature.
42. The great asura fought with Indra's shakti with club in his hand; then Aindri also struck Raktabija with her thunderbolt.
43. Blood flowed quickly and profusely from him who was wounded by the thunderbolt. From the blood rose up (fresh) combatants of his form and valour.
44. As many drops of blood fell from his body, so many persons came into being, with his courage, strength and valour.
45. And those persons also sprung up from his blood fought there with the Mothers in a more dreadful manner hurling the very formidable weapons.
46. And again when his head was wounded by the fall of her thunder-bolt, his blood flowed and therefrom were born persons in thousands.
47. Vaishnavi struck him with her discus in the battle, Aindri beat that lord of asuras with her club.
48. The world was pervaded by thousands of great asuras who were of his stature and who rose up from the blood that flowed from him when cloven by the discus of Vaishnavi.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.1 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.6 CM

WIDTH: 25.2 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 36 ON REVERSE AND 37 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'RAKTABIJA DOES BATTLE WITH THE
SHAKTIS'



CHAMUNDA LICKS UP ALL RAKTABJIA'S BLOOD WITH HER TONGUE AND PREVENTS IT FALLING TO THE GROUND SO THAT CHANDIKA CAN KILL HIM

Chamunda puts forth her tongue capturing all of Raktabija's blood so that he cannot reproduce himself and also that of his creations. The shaktis renew their assault upon him and his creations and eventually he loses all his blood that has been swallowed by Chamunda and he falls lifeless to the ground.

53-56. Seeing the devas dejected, Chandika laughed and said to Kali, 'O Chamunda, open out your mouth wide; with this mouth quickly take in the drops of blood generated by the blow of my weapon and (also) the great asuras born of the drops of blood of Raktabija. Roam about in the battle-field, devouring the great asuras that spring from him. So shall this daitya, with his blood emptied, perish. As you go on devouring these, other fierce (asuras) will not be born.' Having enjoined her thus, the Devi next smote him (Raktabija) with her dart.

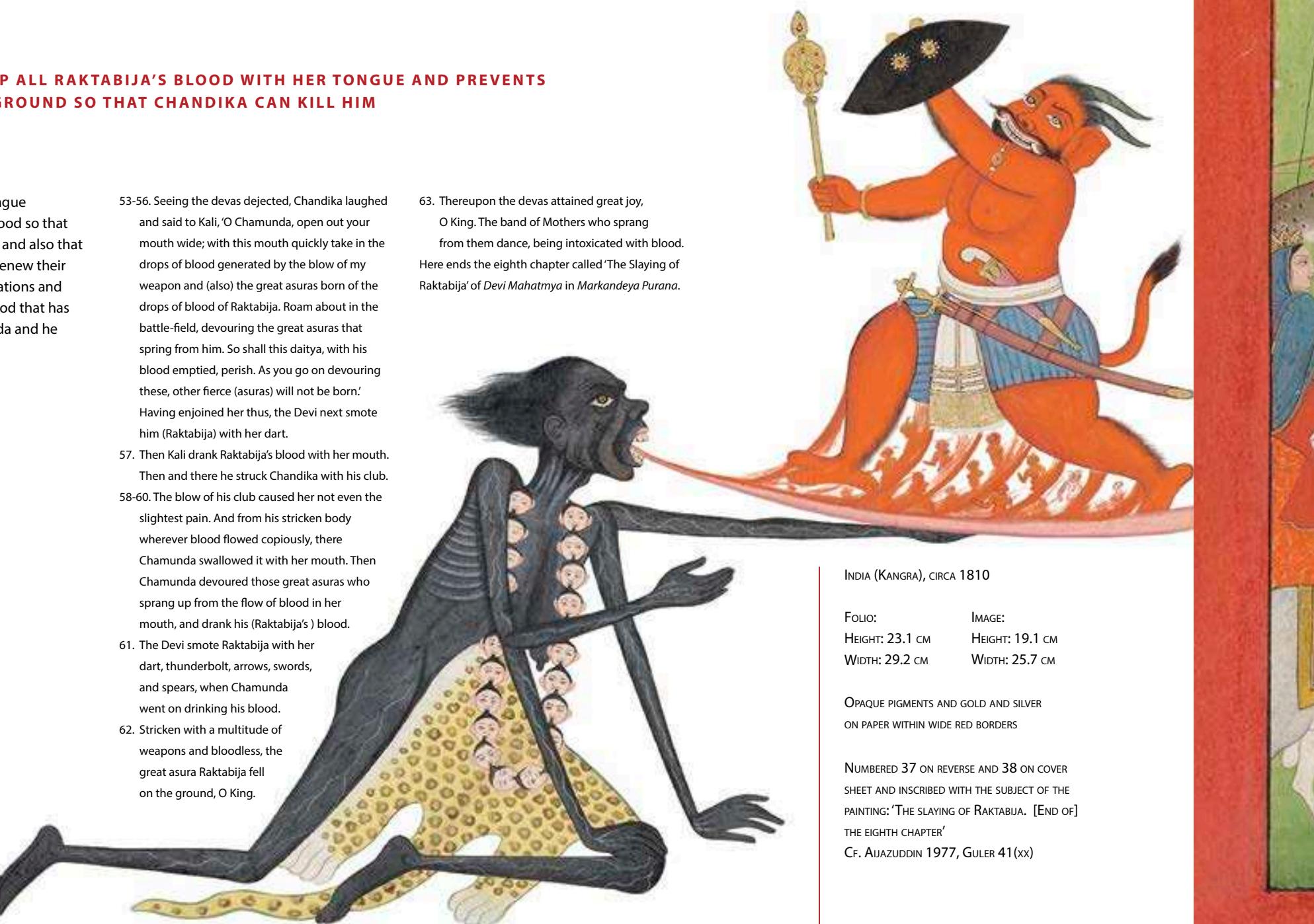
57. Then Kali drank Raktabija's blood with her mouth. Then and there he struck Chandika with his club.

58-60. The blow of his club caused her not even the slightest pain. And from his stricken body wherever blood flowed copiously, there Chamunda swallowed it with her mouth. Then Chamunda devoured those great asuras who sprang up from the flow of blood in her mouth, and drank his (Raktabija's) blood.

61. The Devi smote Raktabija with her dart, thunderbolt, arrows, swords, and spears, when Chamunda went on drinking his blood.

62. Stricken with a multitude of weapons and bloodless, the great asura Raktabija fell on the ground, O King.

63. Thereupon the devas attained great joy, O King. The band of Mothers who sprang from them dance, being intoxicated with blood. Here ends the eighth chapter called 'The Slaying of Raktabija' of *Devi Mahatmya* in *Markandeya Purana*.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.1 CM
WIDTH: 29.2 CM

IMAGE:

HEIGHT: 19.1 CM
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OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 37 ON REVERSE AND 38 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE SLAYING OF RAKTABJIA. [END OF]
THE EIGHTH CHAPTER'
Cf. AJAZUDDIN 1977, GULER 41(xx)



THE SHAKTIS DO BATTLE WITH THE ARMY OF SHUMBHA AND NISHUMBHA

Shumba and Nishumba now take the field against Chandika, Chamunda and the shaktis.

CHAPTER 9 THE SLAYING OF NISHUMBHA

The king (Suratha) said:

1-3.'Wonderful is this that you, adorable sir, have related to me about the greatness of the Devi's act in slaying Raktabija. I wish to hear further what the very irate Shumba and Nishumba did after Raktabija was killed.'

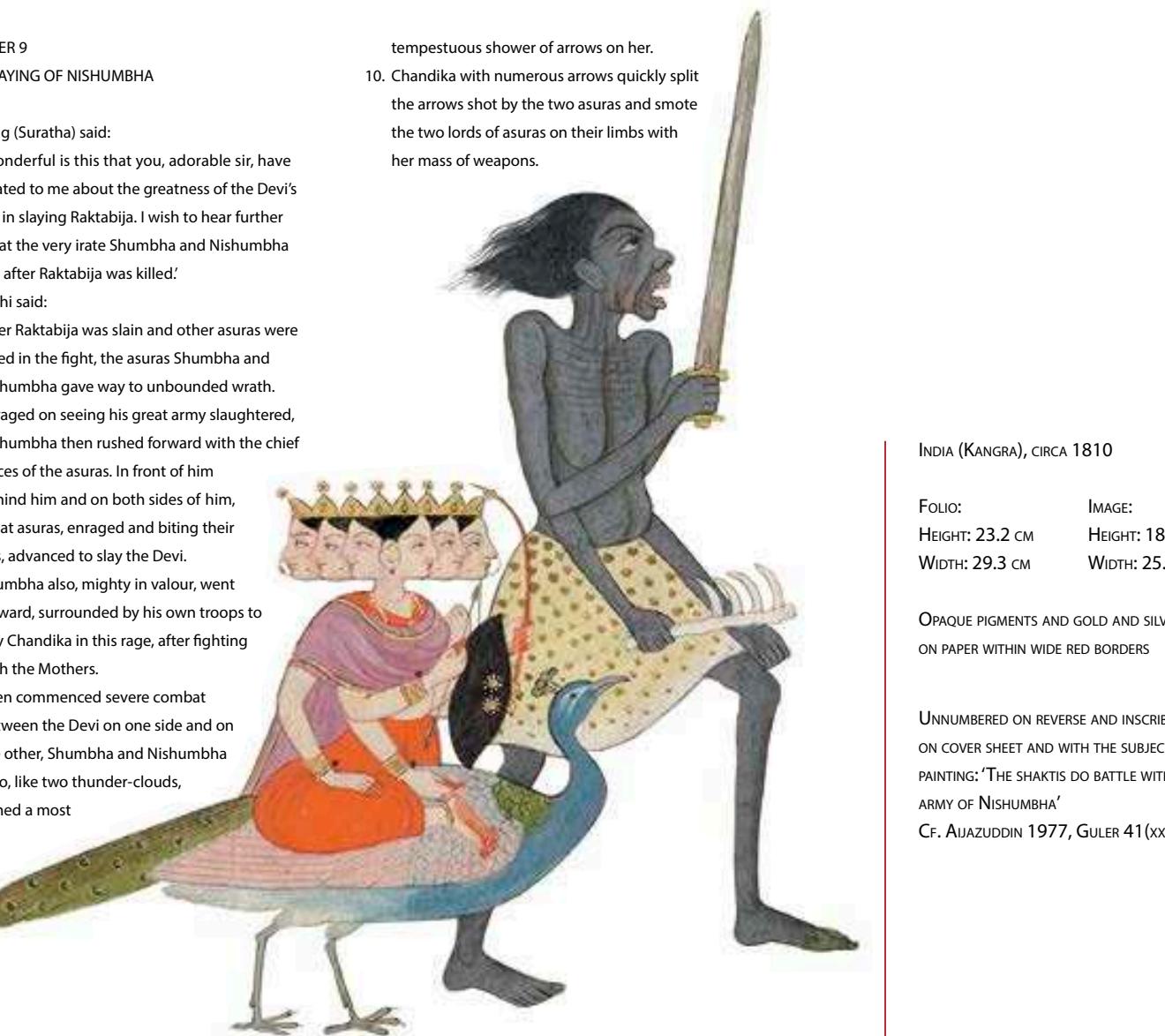
The Rishi said:

4-8.After Raktabija was slain and other asuras were killed in the fight, the asuras Shumba and Nishumba gave way to unbounded wrath. Enraged on seeing his great army slaughtered, Nishumba then rushed forward with the chief forces of the asuras. In front of him behind him and on both sides of him, great asuras, enraged and biting their lips, advanced to slay the Devi.

8. Shumba also, mighty in valour, went forward, surrounded by his own troops to slay Chandika in this rage, after fighting with the Mothers.

9. Then commenced severe combat between the Devi on one side and on the other, Shumba and Nishumba who, like two thunder-clouds, rained a most

tempestuous shower of arrows on her.
10. Chandika with numerous arrows quickly split the arrows shot by the two asuras and smote the two lords of asuras on their limbs with her mass of weapons.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM
WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.6 CM
WIDTH: 25.1 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

UNNUMBERED ON REVERSE AND INSCRIBED 39
ON COVER SHEET AND WITH THE SUBJECT OF THE
PAINTING: 'THE SHAKTIS DO BATTLE WITH THE
ARMY OF NISHUMBHA'
Cf. AJAZUDDIN 1977, GULER 41(xx)



CHANDIKA FIGHTS WITH NISHUMBHA AND MAKES HIM HARMLESS

Chandika fights a duel with Nishumbha and he falls fainting to the ground.



11. Nishumbha, grasping a sharp sword and a shining shield, struck the lion, the great vehicle of the Devi on the head.
12. When her vehicle was struck, the Devi quickly cut Nishumbha's superb sword with a sharp-edged arrow and also his shield on which eight moons were figured.
13. When his shield was slit and his sword too broken, the asura hurled his spear; and that missile also, as it advanced towards her, was split into two by her discus.
14. Then the danava Nishumbha, swelling with wrath, seized a dart; and that also, as it came, the Devi powdered with a blow of her fist.
15. Then brandishing his club, he flung it against Chandika; cleft by the trident of the Devi, it also turned to ashes.
16. Then the Devi assailed the heroic danava advancing with battle-axe in hand, and laid him low on the ground.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.2 CM
WIDTH: 29.4 CM

IMAGE:

HEIGHT: 18.6 CM
WIDTH: 25.3 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 39 ON REVERSE AND 40 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE MOTHER MAKES NISHUMBHA FALL
TO THE GROUND'
Cf. AJAZUDDIN 1977, GULER 41(xxii)



**SHUMBHA ON HIS BATTLE CHARIOT ATTACKS CHANDIKA,
CHAMUNDA AND SHIVADUTI**

Seeing his beloved brother on the ground, the enraged Shumbha attacks again. His opponents made a great noise that filled the earth and sky: Chandika twanged her bow and rang her bell, her lion roared, Chamunda slapped the earth and the sky with her hands, and Shivaduti burst into a thunderous laughter.

17-18 When his brother Nishumbha of terrific prowess fell to the ground, (Shumbha) got infuriated in the extreme, and strode forward to slay Ambika. Standing in his chariot and grasping excellent weapons in his long and incomparable eight arms, he shone by pervading the entire sky.

19-23 Seeing him approaching, the Devi blew her conch, and made a twang of her bow-string, which was unbearable in the extreme. And (the Devi) filled all directions with the ringing of her bell, which destroys the strength of all the daitya hosts. The lion filled the heaven, the earth and the

ten quarters of the sky with loud roars, which made the elephants give up their violent rut. Then Kali, springing upwards in the sky, (came down) and struck the earth with both her hands; by its noise all the previous sounds were drowned. Shivaduti made a loud ominous peal of laughter, the asuras were frightened by those sounds, and Shumbha flew into an extreme rage.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.1 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19 CM

WIDTH: 25.7 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 40 ON REVERSE AND 41 ON
COVER SHEET AND INSCRIBED WITH THE
SUBJECT OF THE PAINTING: 'BATTLE IS JOINED
BY THE MOTHER WITH NISHUMBHA'
[HERE THE SCRIBE IS MISTAKEN]
Cf. AJAZUDDIN 1977, GULER 41(xxii)



THE GODDESS AND CHAMUNDA FIGHT WITH SHUMBHA

Chandika and Shumbha fight again and again Shumbha is wounded and falls fainting to the ground.

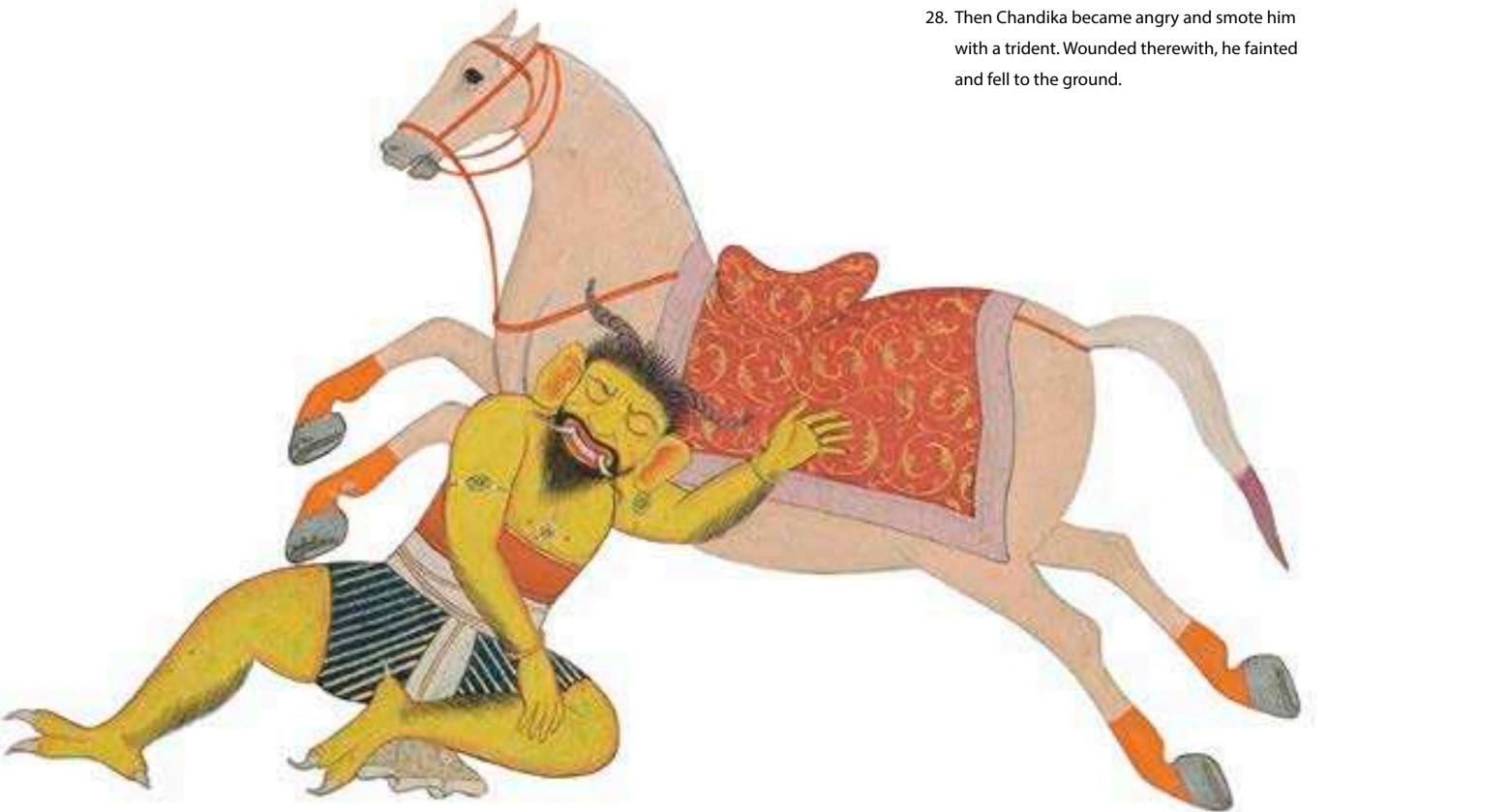
24. As Ambika said, 'O evil-natured one, stop, stop,' the devas stationed in the sky cheered her with the words, 'Be victorious.'

25. The spear, flaming most terribly and shining like a mass of fire, which Shumbha hurled as he approached was put out by a great firebrand (from the Devi) in its progress.

26. The interspace between the three worlds was pervaded by Shumbha's lion-like roar, but the dreadful thunder-clap (of the Devi) smothered that, O King.

27. The Devi split the arrows shot by Shumbha, and Shumbha also split the arrows discharged by her, (each with her and his) sharp arrows in hundreds and thousands.

28. Then Chandika became angry and smote him with a trident. Wounded therewith, he fainted and fell to the ground.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23.1 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19 CM

WIDTH: 25.4 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

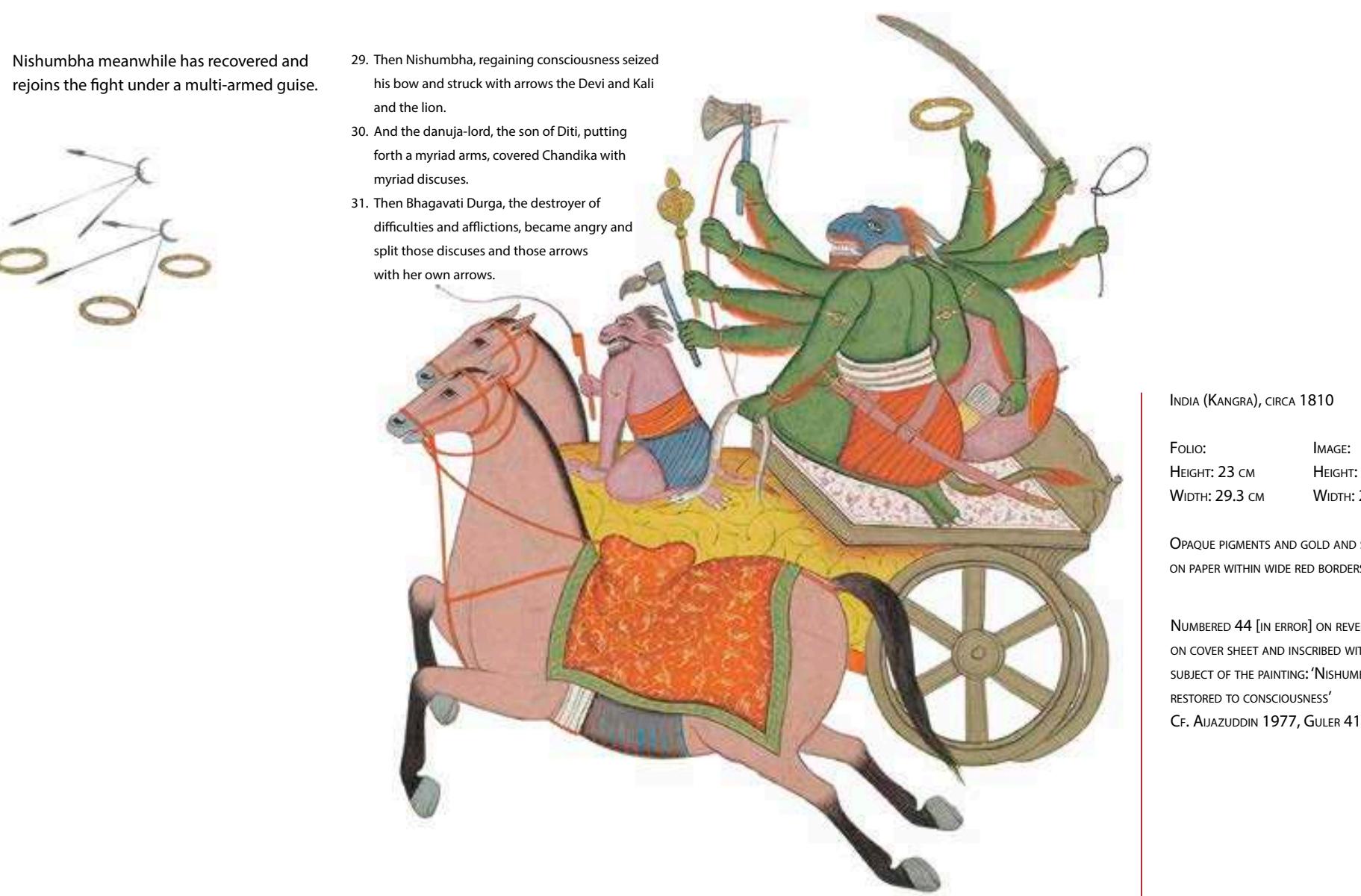
NUMBERED 41? ON REVERSE AND 42 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'NISHUMBA FAINTS AND FALLS TO THE
EARTH' [AGAIN THIS IS A MISTAKE]
Cf. AJAZUDDIN 1977, GULER 41(xiv)



NISHUMBHA RECOVERS FROM HIS SWOON AND ATTACKS CHANDIKA

Nishumbha meanwhile has recovered and rejoins the fight under a multi-armed guise.

29. Then Nishumbha, regaining consciousness seized his bow and struck with arrows the Devi and Kali and the lion.
30. And the danuja-lord, the son of Diti, putting forth a myriad arms, covered Chandika with myriad discuses.
31. Then Bhagavati Durga, the destroyer of difficulties and afflictions, became angry and split those discuses and those arrows with her own arrows.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.7 CM

WIDTH: 25 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

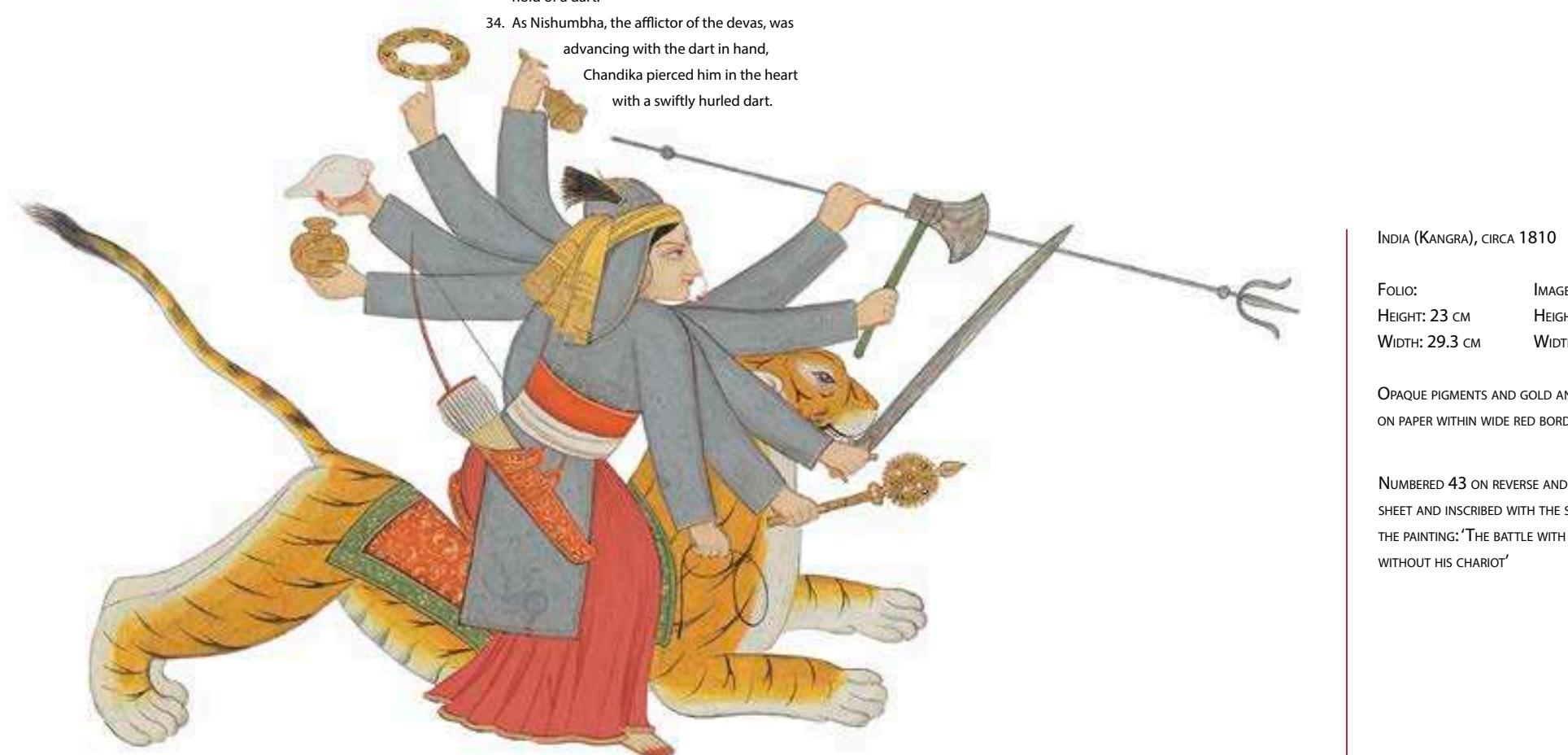
NUMBERED 44 [IN ERROR] ON REVERSE AND 43
ON COVER SHEET AND INSCRIBED WITH THE
SUBJECT OF THE PAINTING: 'NISHUMBHA IS
RESTORED TO CONSCIOUSNESS'
Cf. AJAZUDDIN 1977, GULER 41(xv)



CHANDIKA FIGHTS WITH THE CHARIOTLESS NISHUMBHA

Chandika continues the fight with the chariotless Nishumbha.

32. Thereupon Nishumbha, surrounded by the daitya host, swiftly seizing his club, rushed at Chandika to slay her.
33. As he was just rushing at her, Chandika clove his club with her sharp-edged sword; and he took hold of a dart.
34. As Nishumbha, the afflictor of the devas, was advancing with the dart in hand, Chandika pierced him in the heart with a swiftly hurled dart.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 18.6 CM

WIDTH: 25.2 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 43 ON REVERSE AND 44 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'THE BATTLE WITH NISHUMBHA
WITHOUT HIS CHARIOT'



CHANDIKA AND THE SHAKTIS PUT AN END TO NISHUMBHA

Chandika and the shaktis put an end to Nishumbha, as another identical demon emerged from his dying body, and the shaktis and Chamunda put an end to him.

35. From his (Nishumbha's) heart that was pierced by the dart, issued forth another person of great strength and valour, exclaiming (at the Devi) 'Stop.'

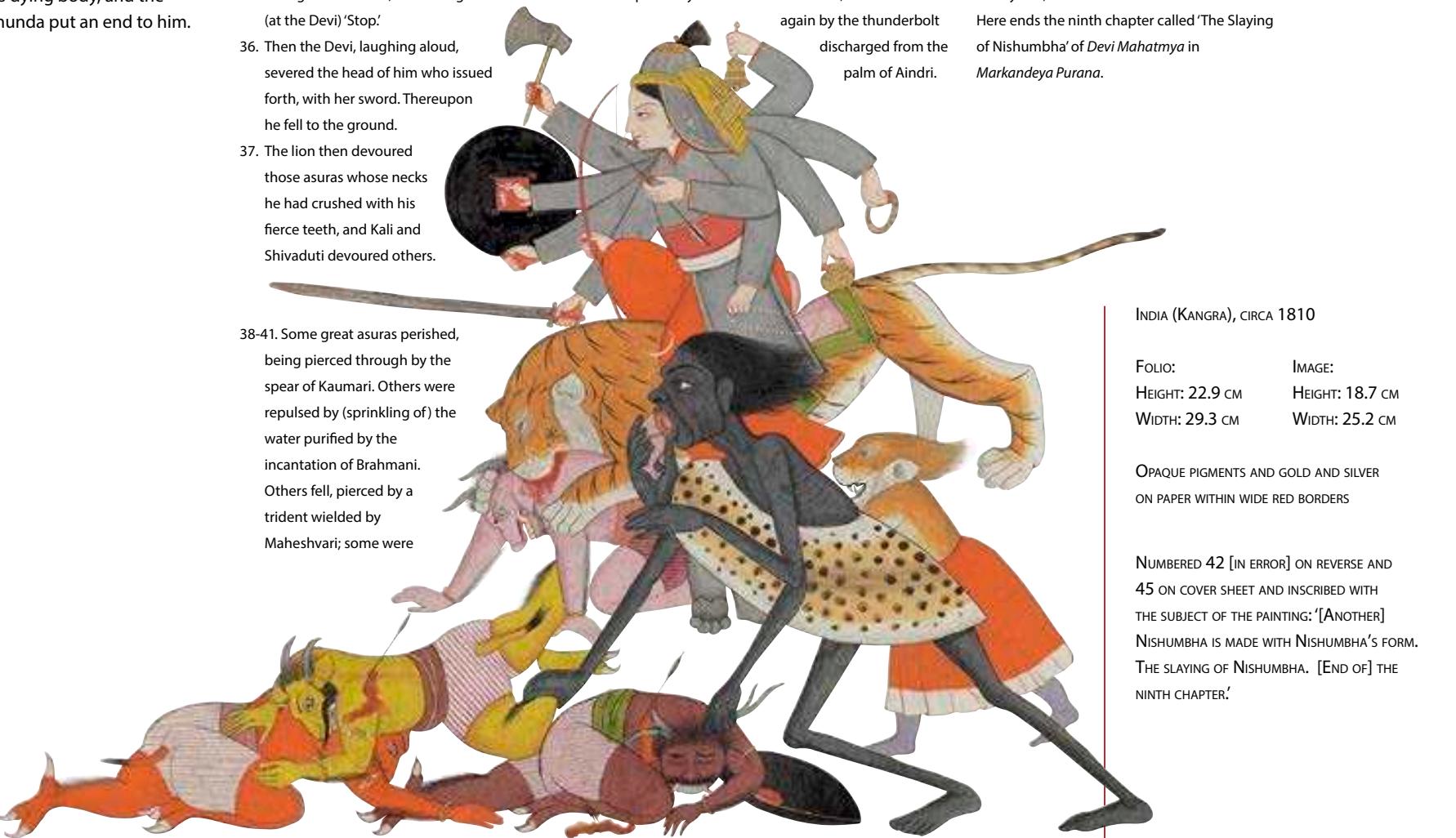
36. Then the Devi, laughing aloud, severed the head of him who issued forth, with her sword. Thereupon he fell to the ground.

37. The lion then devoured those asuras whose necks he had crushed with his fierce teeth, and Kali and Shivaduti devoured others.

38-41. Some great asuras perished, being pierced through by the spear of Kaumari. Others were repulsed by (sprinkling of) the water purified by the incantation of Brahmani. Others fell, pierced by a trident wielded by Maheshvari; some were

powdered on the ground by the blows from the snout of Varahi. Some danavas were cut to pieces by the discus of Vaishnavi, and others again by the thunderbolt discharged from the palm of Aindri.

Some asuras perished (themselves), some fled from the great battle, and others were devoured by Kali, Shivaduti and the lion.
Here ends the ninth chapter called 'The Slaying of Nishumbha' of *Devi Mahatmya* in *Markandeya Purana*.



INDIA (KANGRA), CIRCA 1810

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WIDTH: 29.3 CM WIDTH: 25.2 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

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45 ON COVER SHEET AND INSCRIBED WITH
THE SUBJECT OF THE PAINTING: '[ANOTHER]
NISHUMBHA IS MADE WITH NISHUMBHA'S FORM.
THE SLAYING OF NISHUMBHA. [END OF] THE
NINTH CHAPTER.'



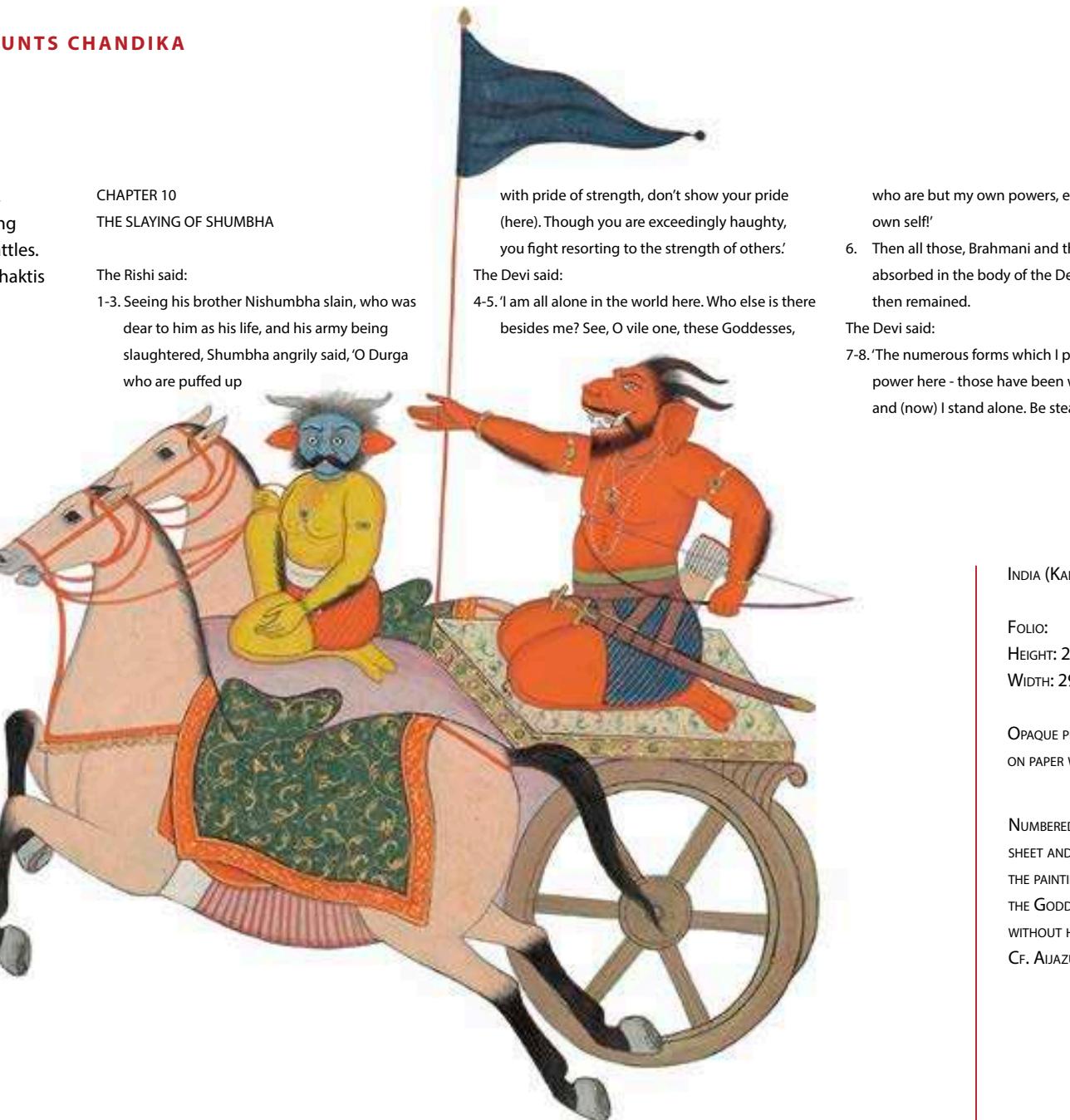
THE ANGRY SHUMBHA TAUNTS CHANDIKA

Enraged by the death of his brother, Shumbha taunts Chandika with being dependent on others to fight her battles. Chandika calmly withdraws all the shaktis into her own being.

CHAPTER 10
THE SLAYING OF SHUMBHA

The Rishi said:

1-3. Seeing his brother Nishumbha slain, who was dear to him as his life, and his army being slaughtered, Shumbha angrily said, 'O Durga who are puffed up



with pride of strength, don't show your pride (here). Though you are exceedingly haughty, you fight resorting to the strength of others.'

The Devi said:

4-5.'I am all alone in the world here. Who else is there besides me? See, O vile one, these Goddesses,

who are but my own powers, entering into my own self'

6. Then all those, Brahmani and the rest, were absorbed in the body of the Devi. Ambika alone then remained.

The Devi said:

7-8.'The numerous forms which I projected by my power here - those have been withdrawn by me, and (now) I stand alone. Be steadfast in combat.'

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 22.9 CM

IMAGE: HEIGHT: 18.9 CM

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OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

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SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'RAJA SHUMBHA IS ANGRY WITH
THE GODDESS AND CHALLENGES HER TO FIGHT
WITHOUT HER SHAKTIS'

Cf. AJAZUDDIN 1977, GULER 41(xxvi)



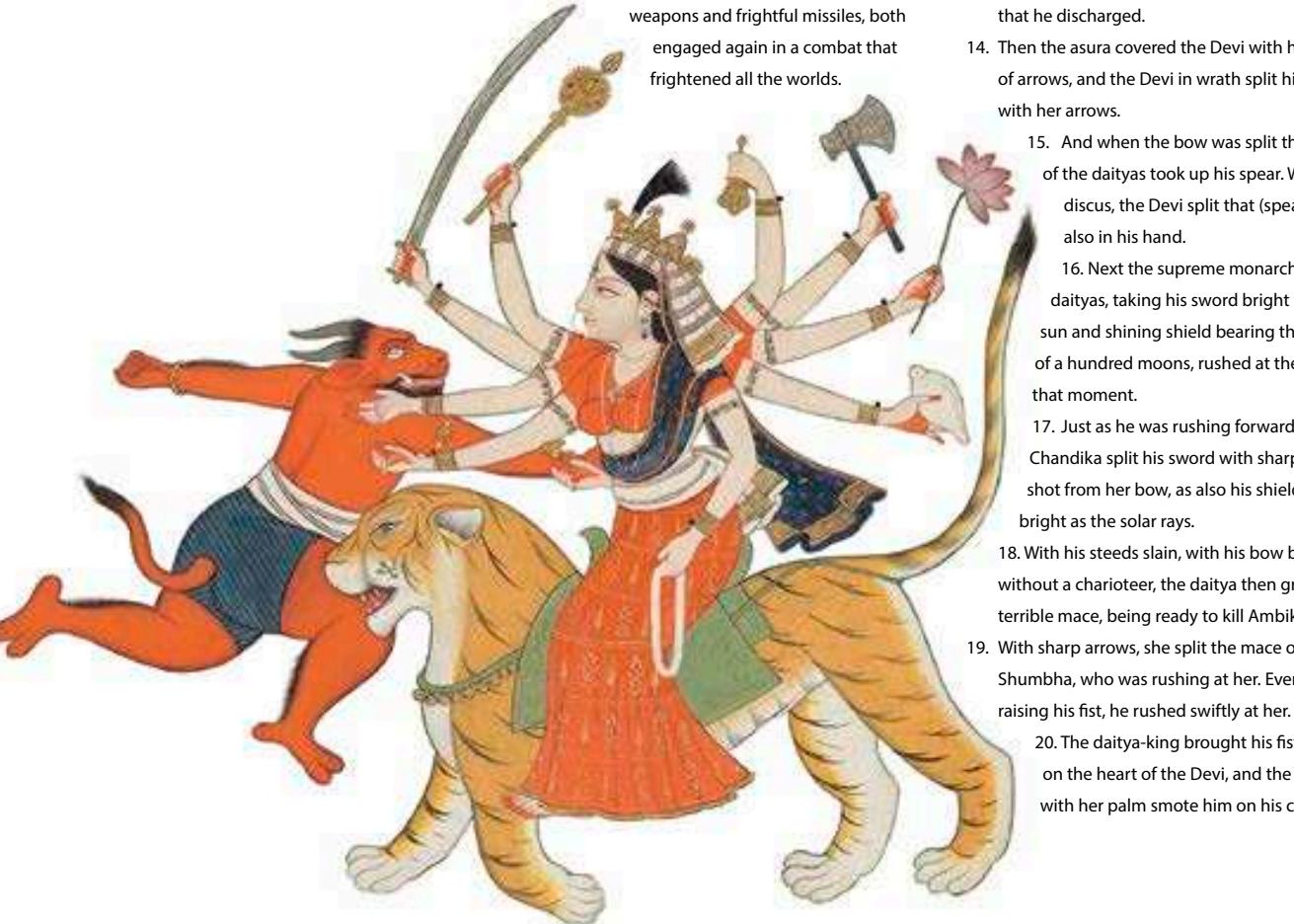
CHANDIKA IS ATTACKED IN DIFFERENT WAYS BY SHUMBHA

Shumbha tries various ways to defeat Chandika.

The Rishi said:

9-10. Then began a dreadful battle between them both, the Devi and Shumbha, while all the devas and asuras looked on.

11. With showers of arrows, with sharp weapons and frightful missiles, both engaged again in a combat that frightened all the worlds.



12. Then the lord of daityas broke the divine missiles, which Ambika discharged in hundreds, with (weapons) that repulsed them.

13. With fierce shout of 'hum' and the like, the Paramesvari playfully broke the excellent missiles that he discharged.

14. Then the asura covered the Devi with hundreds of arrows, and the Devi in wrath split his bow with her arrows.

15. And when the bow was split the lord of the daityas took up his spear. With a discus, the Devi split that (spear) also in his hand.

16. Next the supreme monarch of the daityas, taking his sword bright like the sun and shining shield bearing the images of a hundred moons, rushed at the Devi at that moment.

17. Just as he was rushing forward, Chandika split his sword with sharp arrows shot from her bow, as also his shield as bright as the solar rays.

18. With his steeds slain, with his bow broken, without a charioteer, the daitya then grasped his terrible mace, being ready to kill Ambika.

19. With sharp arrows, she split the mace of Shumbha, who was rushing at her. Even then, raising his fist, he rushed swiftly at her.

20. The daitya-king brought his fist down on the heart of the Devi, and the Devi also with her palm smote him on his chest.

21. The daitya-king, wounded by the blow of her palm fell on the earth, but immediately he rose up again.

INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 23 CM

WIDTH: 29.3 CM

IMAGE:

HEIGHT: 19.3 CM

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OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

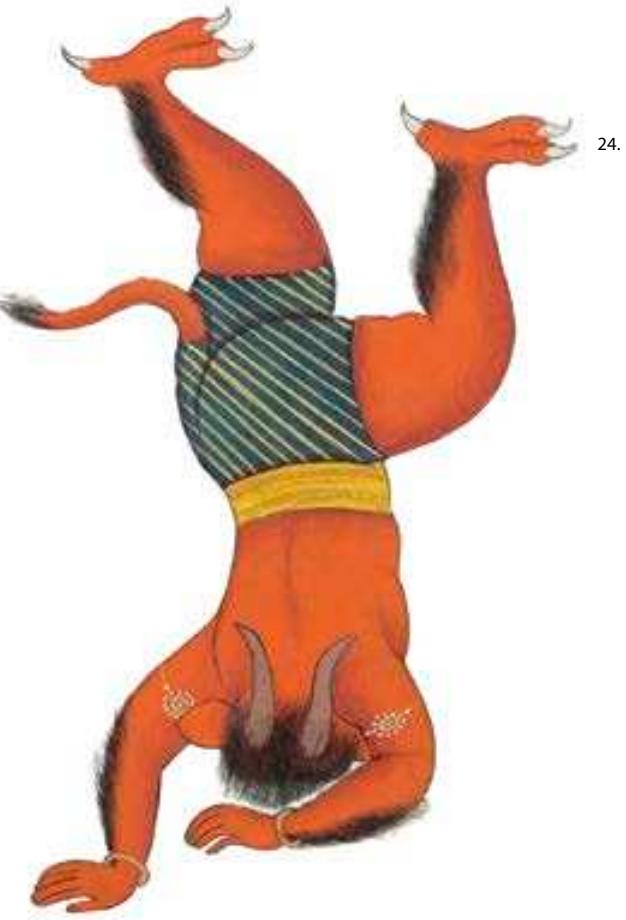
NUMBERED 46 ON REVERSE AND 47 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'RAJA SHUMBHA ASSUMES FIVE
DIFFERENT FORMS AGAINST THE GODDESS'
Cf. AJAZUDDIN 1977, GULER 41(xxvii)



CHANDIKA AND SHUMBHA IN AERIAL COMBAT

Chandika fights with Shumbha when he takes to the sky and then being struck by her he falls to the earth.

22. Seizing the Devi, he sprang up and mounted on high into the sky. There also Chandika, without any support, fought with him.
23. Then the daitya (Shumbha) and Chandika fought, as never before, with each other in the sky in a close contact, which caused surprise to the Siddhas and sages.
24. Ambika then, after carrying on a close fight for a very long time with him, lifted him up, whirled him around and flung him down on the earth.



INDIA (KANGRA), CIRCA 1810

FOLIO:

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IMAGE:

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OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 47 ON REVERSE AND 48 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF
THE PAINTING: 'THE GODDESS FIGHTS WITH
SHUMBHA IN THE SKY. THE MOTHER HURLS
RAJA SHUMBHA TO THE GROUND'
Cf. AJAZUDDIN 1977, GULER 41(xxviii)

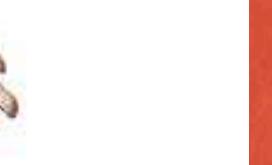
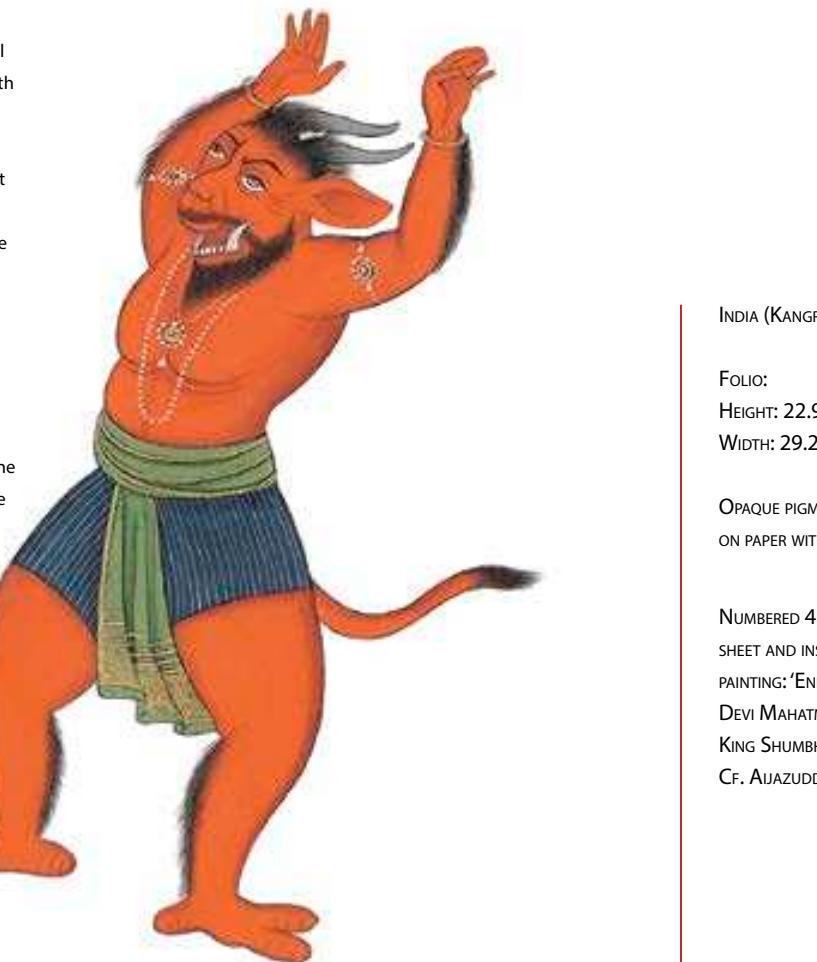


CHANDIKA ATTACKS SHUMBHA IN THE SKY AND KILLS HIM

Chandika attacks Shumbha in the sky and kills him as the rejoicing gods gather above to congratulate her.

25. Flung thus, the evil-natured (Shumbha) reaching the earth and raising his fist, hastily rushed forward desiring to kill Chandika.
26. Seeing that lord of all the daitya-folk approaching, the Devi, piercing him on the chest with a dart, threw him down on the earth.
27. Pierced by the pointed dart of the Devi he fell lifeless on the ground, shaking the entire earth with its seas, islands and mountains.
28. When that evil-natured (asura) was slain, the universe became happy and regained perfect peace, and the sky grew clear.
29. Flaming portent-clouds that were in evidence before became tranquil, and the rivers kept within their courses when (Shumbha) was stricken down there.
30. When he had been slain, the minds of all the bands of devas became overjoyed, and the Gandharvas sang sweetly.
- 31-32. Others sounded (their instruments), and the bands of nymphs danced; likewise favourable winds blew; the sun became very brilliant; the sacred fires blazed peacefully and tranquil became the strange sounds that had risen in different quarters.

Here ends the tenth chapter called 'The Slaying of Shumbha' of *Devi Mahatmya* in *Markandeya Purana*.



INDIA (KANGRA), CIRCA 1810

FOLIO:

HEIGHT: 22.9 CM

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IMAGE:

HEIGHT: 18.7 CM

WIDTH: 25.3 CM

OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 48 ON REVERSE AND 49 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'END OF THE TENTH CHAPTER IN THE
DEVI MAHATMYA ... CALLED THE SLAYING OF
KING SHUMBHA'
Cf. AJAZUDDIN 1977, GULER 41(xxix)



THE ASSEMBLED GODS PRAISE THE GODDESS

The assembled gods praise the Goddess.

CHAPTER 11
HYMN TO NARAYANI

The Rishi said:

1-2. When the great lord of the asuras was slain there by the Devi, Indra and other devas led by Agni, with their object fulfilled and their cheerful faces illuminating the quarters, praised her, Katyayani.

The devas said:

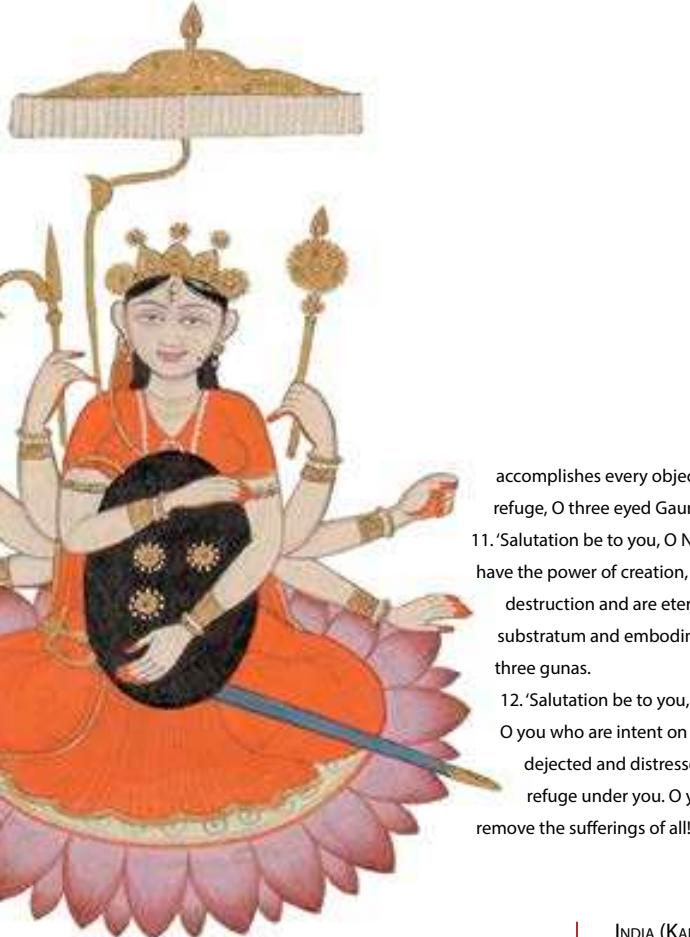
3. 'O Devi, you who remove the sufferings of your suppliants, be gracious. Be propitious, O Mother of the whole world.

Be gracious, O Mother of the universe. Protect the universe. You are, O Devi, the ruler of all that is moving and unmoving.

4. 'You are the sole substratum of the world, because you subsist in the form of the earth. By you, who exist in the shape of water, all this (universe) is gratified, O Devi of inviolable valour!

5. 'You are the power of Vishnu, and have endless valour. You are the primeval maya, which is the source of the universe; by you all this (universe) has been thrown into an illusion. O Devi. If you become gracious, you become the cause of final emancipation in this world.

6. 'All lords are your aspects O Devi; so are all women in the world, endowed with various attributes. By you alone, the Mother, this world is filled. What praise can there be for you who are



beyond praise, the ultimate utterance?

7. 'When you have been lauded as the embodiment of all beings, the Devi (the effulgent one), and bestower of the enjoyment and liberation, what words, however excellent, can praise you?
8. 'Salutation be to you, O Devi Narayani, O you who abide as intelligence in the hearts of all creatures, and bestow enjoyment and liberation.
9. 'Salutation be to you, O Narayani, O you who, in the form of minutes, moments and other divisions of time, bring about change in things, and have (thus) the power to destroy the universe.
10. 'Salutation be to you O Narayani, O you who are the good of all good, O auspicious Devi, who

accomplishes every object, the giver of refuge, O three eyed Gauri!

11. 'Salutation be to you, O Narayani, you who have the power of creation, sustentation and destruction and are eternal. You are the substratum and embodiment of the three gunas.

12. 'Salutation be to you, O Narayani, O you who are intent on saving the dejected and distressed that take refuge under you. O you, Devi, who remove the sufferings of all!

INDIA (KANGRA), CIRCA 1810

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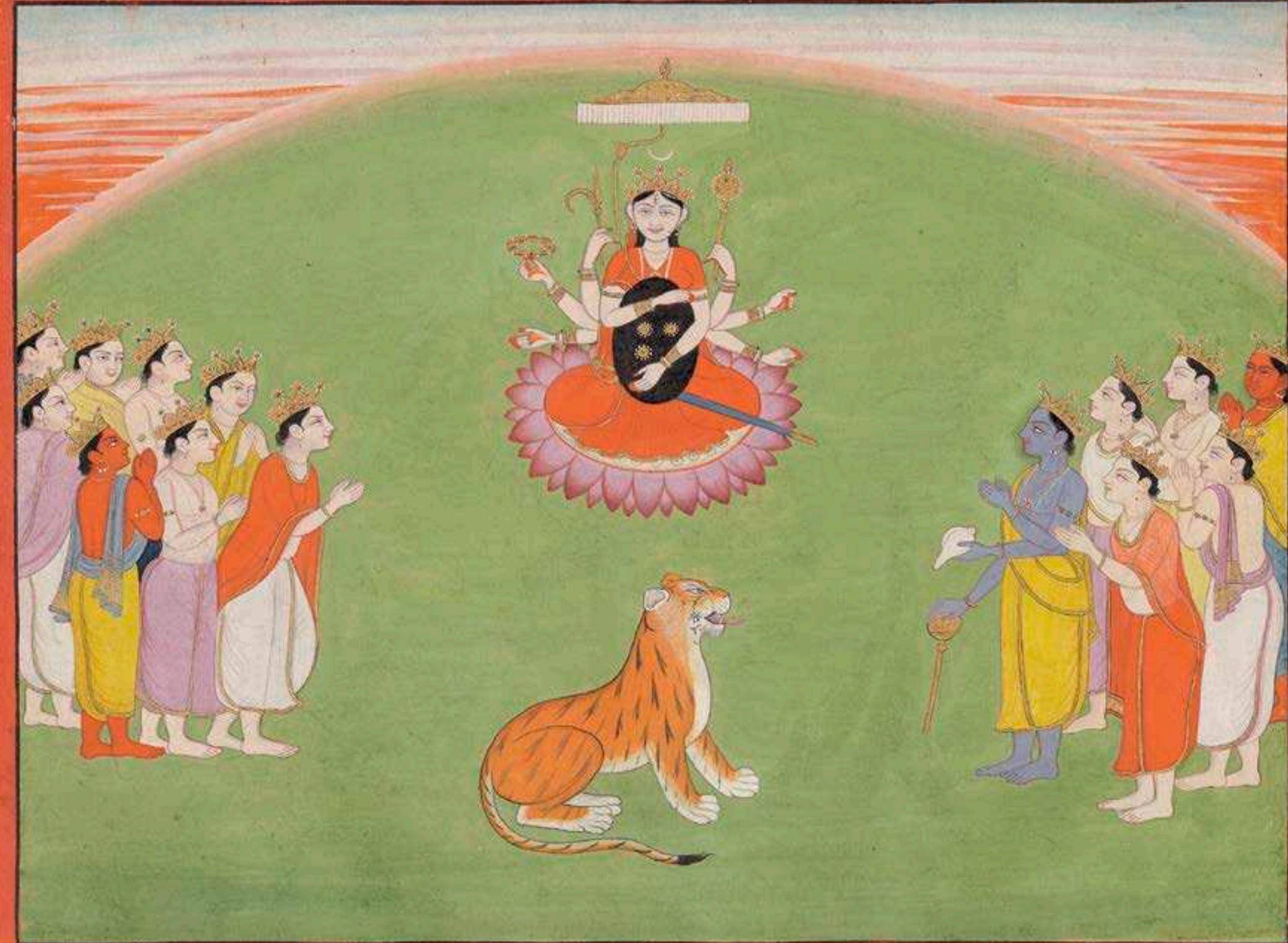
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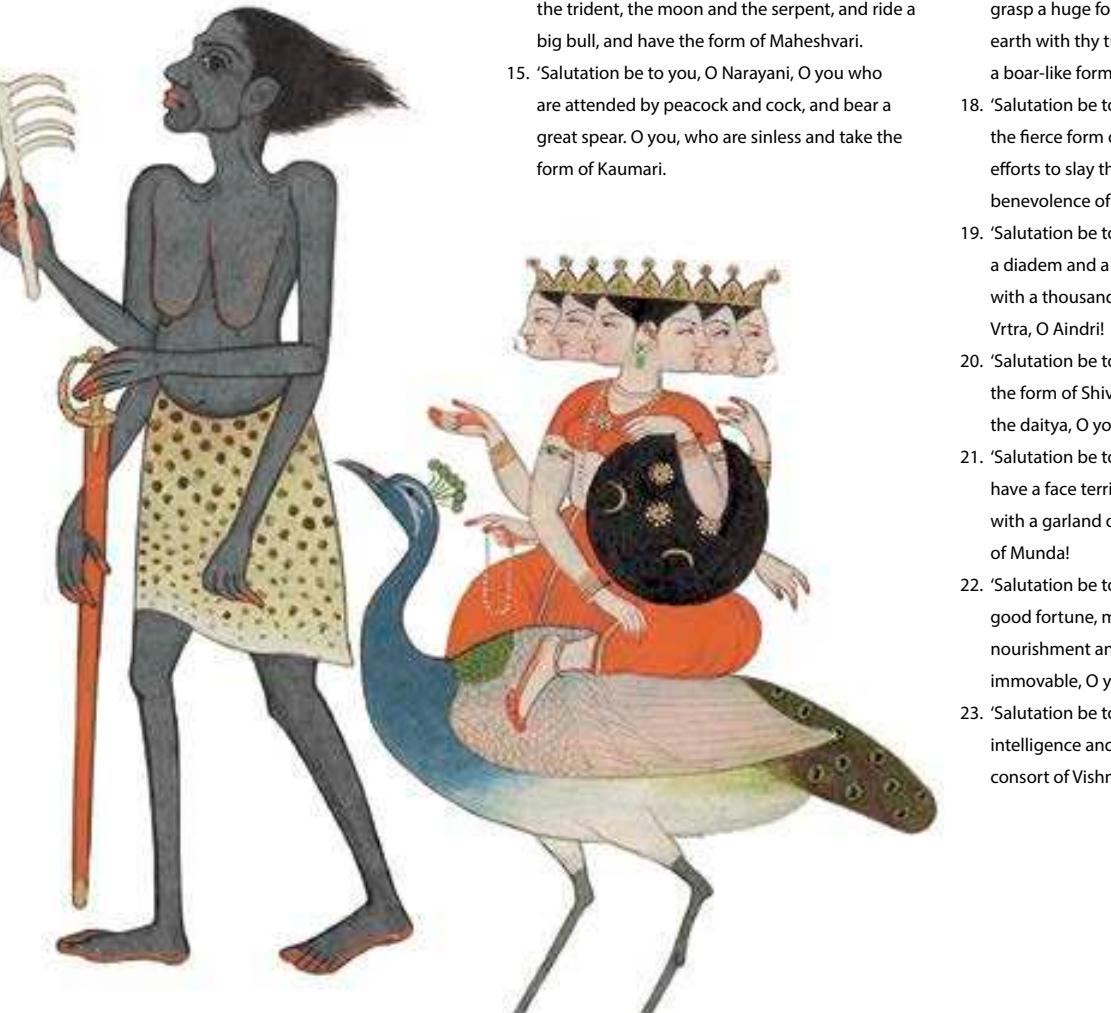
OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 49 ON REVERSE, WITHOUT TEXT



THE GODS PRAISE THE SHAKTIS

The gods praise the shaktis individually and their weapons as well as all the different forms of the Goddess.



13. 'Salutation be to you, O Narayani, O you who ride in the heavenly chariot yoked with swans and assume the form of Brahmani, O Devi, who sprinkles water with Kusa grass.'
14. 'Salutation be to you, O Narayani, O you who bear the trident, the moon and the serpent, and ride a big bull, and have the form of Maheshvari.'
15. 'Salutation be to you, O Narayani, O you who are attended by peacock and cock, and bear a great spear. O you, who are sinless and take the form of Kaumari.'
16. 'Salutation be to you, O Narayani, O you who hold the great weapons of conch, discus, club and bow, and take the form of Vaishnavi, be gracious.'
17. 'Salutation be to you, O Narayani, O you who grasp a huge formidable discus, and uplift the earth with thy tusk, O auspicious Devi, who has a boar-like form.'
18. 'Salutation be to you, O Narayani, O you who, in the fierce form of a man-lion, put forth your efforts to slay the daityas, O you who possess the benevolence of saving the three worlds.'
19. 'Salutation be to you, O Narayani, you who have a diadem and a great thunderbolt, are dazzling with a thousand eyes, and took away the life of Vrtra, O Aindri!'
20. 'Salutation be to you, O Narayani, O you who in the form of Shivaduti slew the mighty hosts of the daitya, O you of terrible form and loud throat!'
21. 'Salutation be to you, O Narayani, O you who have a face terrible with tusks, and are adorned with a garland of heads, Chamunda, O slayer of Munda!'
22. 'Salutation be to you, O Narayani, O you who are good fortune, modesty, great wisdom, faith, nourishment and Svadha, O you who are immovable, O you great Night and great Illusion.'
23. 'Salutation be to you, O Narayani, O you who are intelligence and Sarasvati, O best one, prosperity, consort of Vishnu, dark one, nature, be propitious.'

INDIA (KANGRA), CIRCA 1810

FOLIO:

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WIDTH: 29.3 CM

IMAGE:

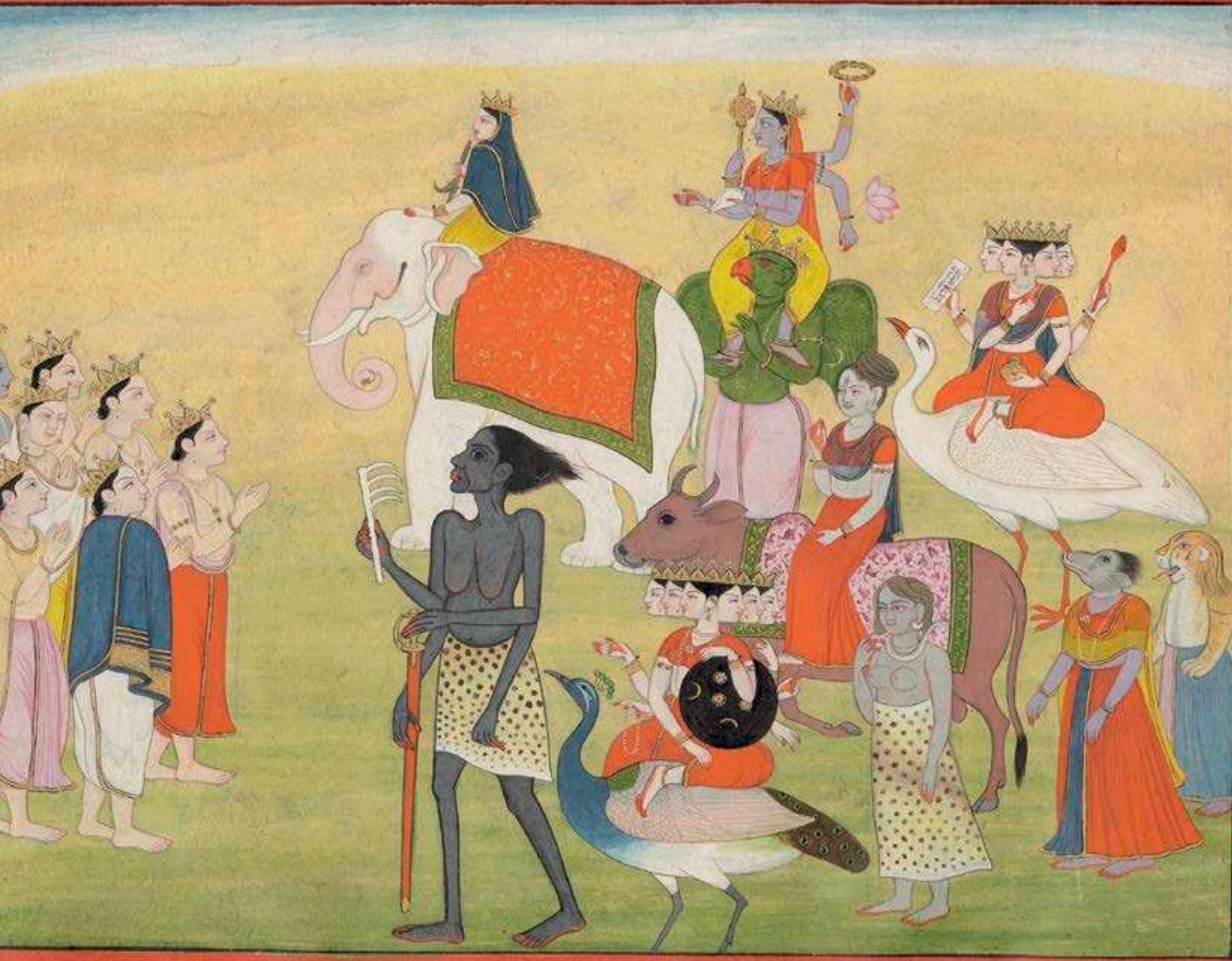
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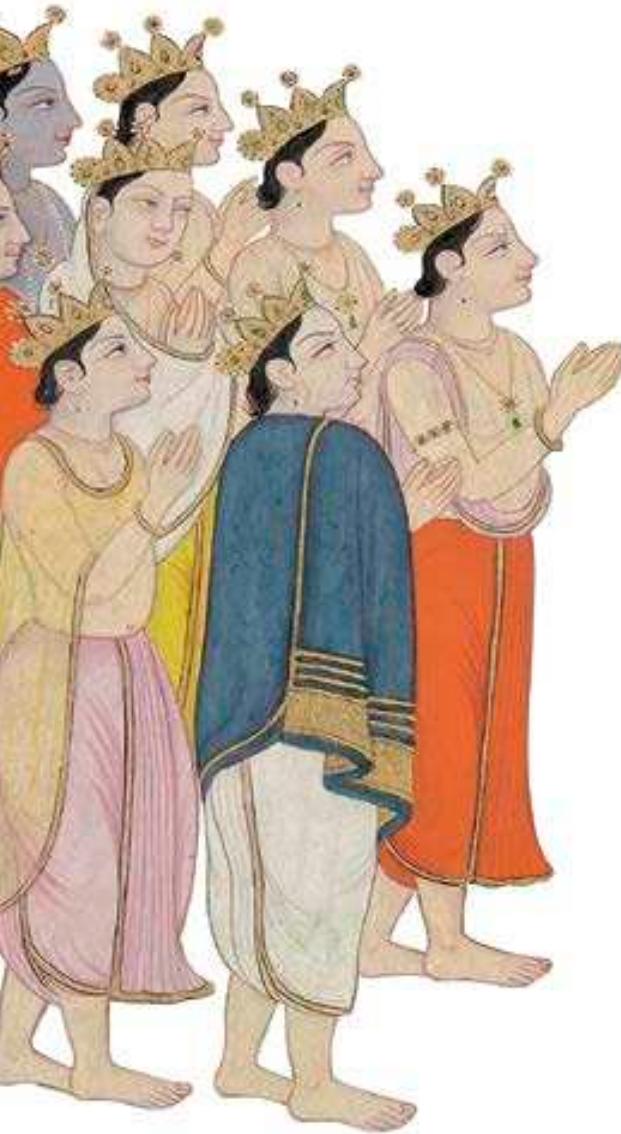
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OPAQUE PIGMENTS AND GOLD AND SILVER
ON PAPER WITHIN WIDE RED BORDERS

NUMBERED 50 ON REVERSE AND 51 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE GODS PRAISE THE SHAKTIS AND
THEIR INDIVIDUAL DEEDS AND PROPITIATE THE
GODDESS'

Cf. AJAZUDDIN 1977, GULER 41(XXX)





24. 'O Queen of all, you who exist in the form of all, and possess every might, save us from error, O Devi. Salutation be to you, Devi Durga!

25. 'May this benign countenance of yours adorned with three eyes, protect us from all fears. Salutation be to you, O Katyayani!

26. 'Terrible with flames, exceedingly sharp destroyer of all the asuras, may your trident guard us from fear. Salutation be to you, O Bhadrakali!

27. 'May your bell that fills the world with its ringing, and destroys the prowess of the daityas, guard us, O Devi, as a mother protects her children, from all evils.

28. 'May your sword, smeared with the mire like blood and fat of asuras, and gleaming with rays, be for our welfare, O Chandika, we bow to you.

29. 'When satisfied, you destroy all illness but when wrathful you (frustrate) all the longed-for desires. No calamity befalls men who have sought you. Those who have sought you become verily a refuge of others.

30. 'This slaughter that you, O Devi, multiplying your one form into many, have now wrought on the great asuras who hate righteousness, O Ambika, which other (goddess) can do that work?

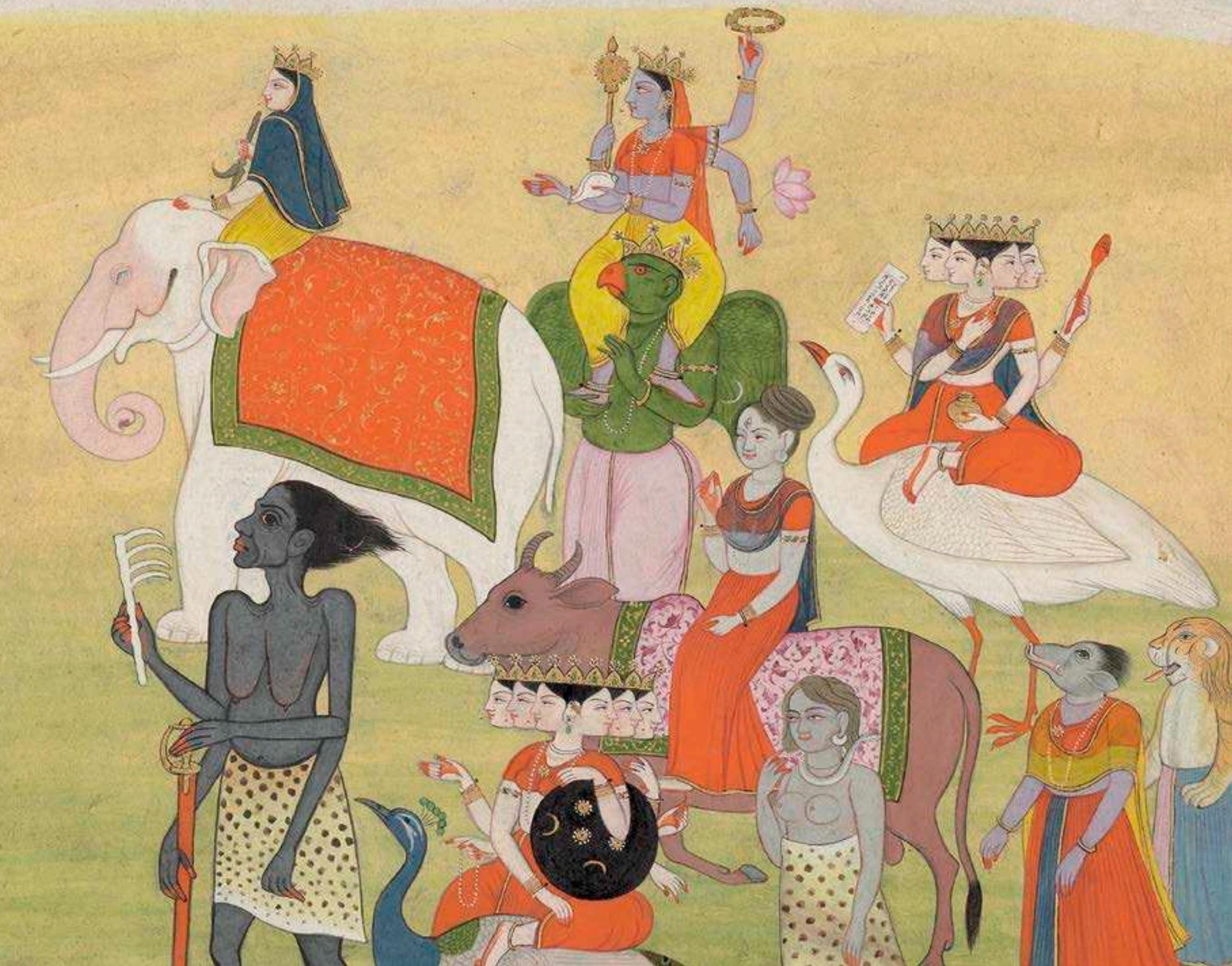
31. 'Who is there except you in the sciences, in the scriptures, and in the Vedic sayings, the light of the lamp of discrimination? (Still) you cause this universe to whirl about again and again within the dense darkness of the depths of attachment.

32. 'Where rakshasas and snakes of virulent poison (are), where foes and hosts of robbers (exist), where forest conflagrations (occur), there and in the mid-sea, you stand and save the world.

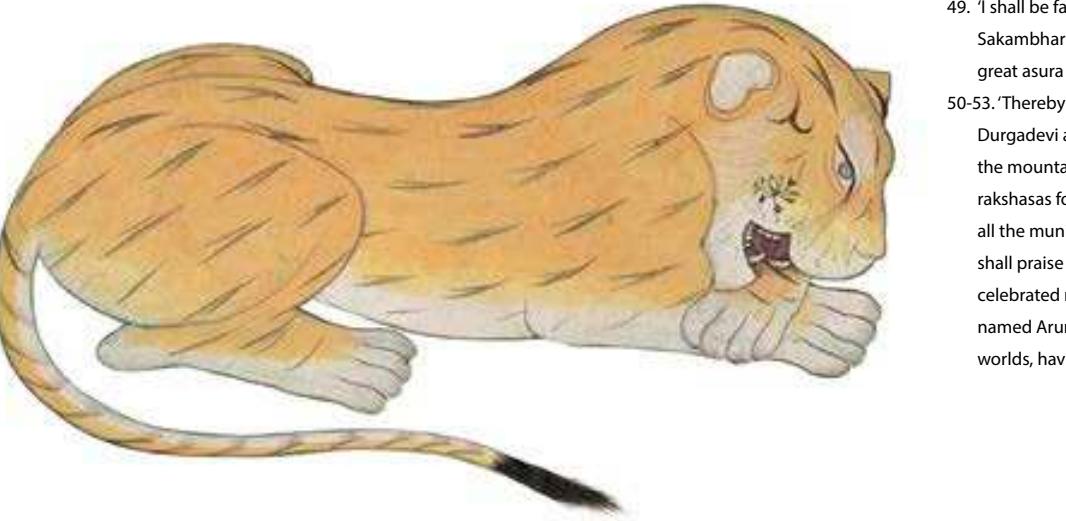
33. 'O Queen of the universe, you protect the universe. As the self of the universe, you support the universe. You are the (goddess) worthy to be adored by the Lord of the universe. Those who bow in devotion to you themselves become the refuge of the universe.

34. 'O Devi, be pleased and protect us always from fear of foes, as you have done just now by the slaughter of asuras. And destroy quickly the sins of all worlds and the great calamities which have sprung from the maturing of evil portents.

35. 'O Devi you who remove the afflictions of the universe, be gracious to us who have bowed to you. O you worthy of adoration by the dwellers of the three worlds, be boon-giver to the worlds.'



THE GODS REVERENCE THE GODDESS



She tells the gods to choose a boon and they ask that she return to deliver the world from demons in the future and she tells them that she will do so.

The Devi said:

36-37. 'O Devas, I am prepared to bestow a boon.
Choose whatever boon you desire in your mind,
for the welfare of the world. I shall grant it.'

The devas said:

38-39. 'O Queen of all, in this same manner, you must
destroy all our enemies and all the afflictions of
three worlds.'

The Devi said:

40-41. 'When the twenty-eighth age has arrived
during the period of Avaisvavata Manu, two
other great asuras, Shumbha and Nishumbha will
be born.'

42. 'Then born from the womb of Yasoda, in the
home of cowherd Nanda, and dwelling on the
Vindhya mountains, I will destroy them both.'

43. 'And again having incarnated in a very terrible

form on the earth, I shall slay the danavas, who
are the descendants of Vipracitti.'

44. 'When I shall devour the fierce and great asuras
descended from Vipracitti, my teeth shall become
red like the flower of pomegranate.'

45. 'Therefore when devas in heaven and men on the
earth praise me, they shall always talk of me as
the 'Red-toothed'.'

46. 'And again when rain shall fail for a period of
hundred years, propitiated by the munis I shall be
born on the drought-ridden earth, but not
womb-begotten.'

47. 'Then I shall behold the munis with a hundred
eyes and so mankind shall glorify me as the
'hundred-eyed'.'

48. 'At that time, O devas, I shall maintain the whole
world with life-sustaining vegetables, born out of
my own (cosmic) body, till rains set in.'

49. 'I shall be famed on the earth then as
Sakambhari. At that very period I shall slay the
great asura named Durgama.'

50-53. 'Thereby I shall have the celebrated name of
Durgadevi and again, assuming a terrible form on
the mountain Himalaya, I shall destroy the
rakshasas for the protection of the munis. Then
all the munis, bowing their bodies reverently,
shall praise me, and thereby I shall have the
celebrated name of Bhimadevi. When the (asura)
named Aruna shall work great havoc in the three
worlds, having taken a (collective) bee-form,

consisting of innumerable bees, I shall slay the
great asura for the good of the world.'

54-55. 'And then people shall laud me every where
as Bhramari. Thus whenever trouble arises due
to the advent of the danavas, I shall incarnate and
destroy the foes.'

Here ends the eleventh chapter called 'Hymn to
Narayani' of *Devi Mahatmya* in *Markandeya Purana*.

INDIA (KANGRA), CIRCA 1810

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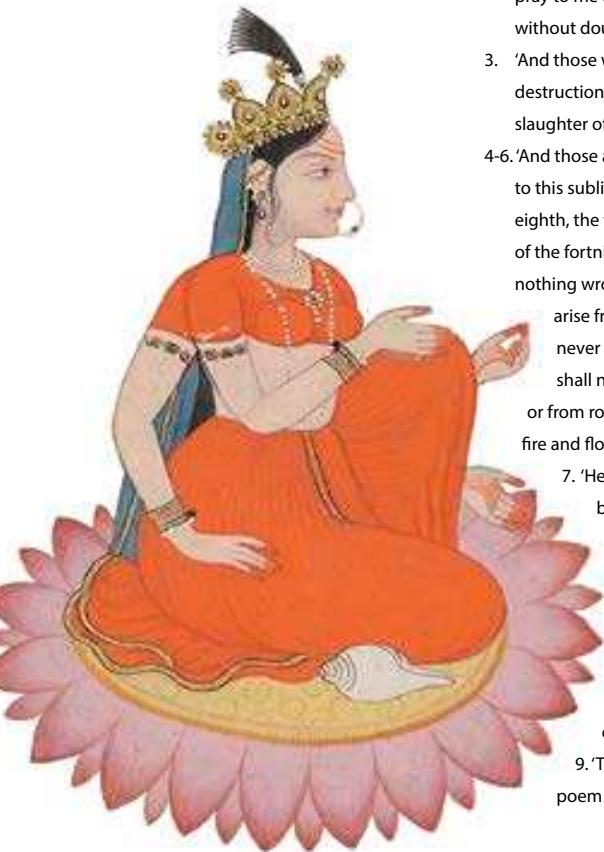
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OPAQUE PIGMENTS AND GOLD AND SILVER
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NUMBERED 51 ON REVERSE AND 52 ON COVER
SHEET AND INSCRIBED WITH THE SUBJECT OF THE
PAINTING: 'THE GODS PRAISE THE MOTHER'
Cf. AIJAZUDDIN 1977, GULER 41(xxi)



THE GODS SING A HYMN OF PRAISE TO THE GODDESS



She tells them that whoever prays to her or recites or listens to her mahatmya every day or on the auspicious three days of the fortnight shall be blessed by her.

CHAPTER 12
EULOGY OF THE MERITS

The Devi said:

- 1-2. 'And whoever with a concentrated mind shall pray to me constantly with these hymns, I shall without doubt put down every trouble of his.
3. 'And those who shall laud (the story of) the destruction of Madhu and Kaitabha, the slaughter of Nishumbha likewise.
- 4-6. 'And those also who shall listen with devotion to this sublime poem on my greatness on the eighth, the fourteenth and on the ninth days of the fortnight with concentrated mind, to them nothing wrong shall happen, nor calamities that arise from wrong doings nor poverty and never separation from beloved ones. He shall not experience fear from enemies, or from robbers and kings, or from weapon, fire and flood.
7. 'Hence this poem of my greatness must be chanted by men of concentrated minds and listened to always with devotion; for it is the supreme course of well-being.
8. 'May this poem of my glories quell all epidemic calamities, as also the threefold natural calamities.
9. 'The place of my sanctuary where this poem is duly chanted everyday, I will

never forsake and there my presence is certain.

10. 'When sacrifice is offered, during worship, in the fire-ceremony, and at a great festival, all of this poem about my acts must be chanted and heard.
11. 'I will accept with love the sacrifice and worship that are made and the fire-offering that is offered likewise, whether they are done with due knowledge (of sacrifice) or not.
- 12-13. 'During autumnal season, when the great annual worship is performed, the man hearing this glorification of mine with devotion shall certainly through my grace, be delivered without doubt from all troubles and be blessed with riches, grains and children.
14. 'Hearing this glorification and auspicious appearances of mine, and my feats of prowess in battles, a man becomes fearless.
15. 'Enemies perish, welfare accrues and the family rejoices for those who listen to this glorification of mine.
16. 'Let one listen to this glorification of mine everywhere, at a propitiatory ceremony, on seeing a bad dream, and when there is the great evil influence of planets.
17. '(By that means) evil portents subside, as also the unfavourable influence of planets, and the bad dream seen by men turns into a good dream.
18. 'It creates peacefulness in children possessed by the seizers of children (i.e. evil spirits), and it is the best promoter of friendship among men when split occurs in their union.

INDIA (KANGRA), CIRCA 1810

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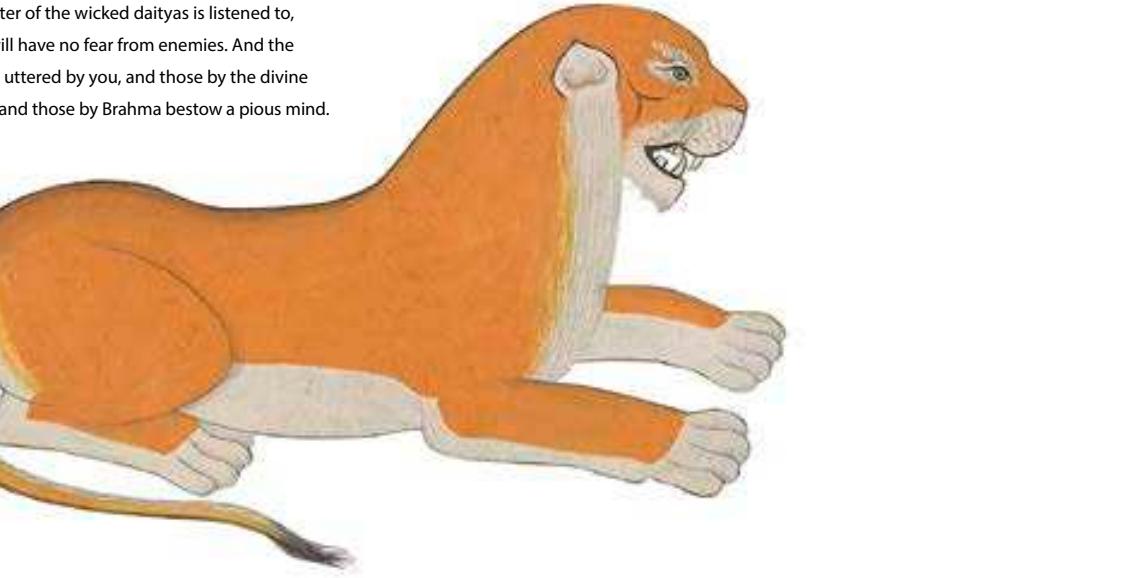
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SHEET AND INSCRIBED WITH THE SUBJECT OF THE

PAINTING: 'THE GODS PRAISE BHAGAVATI'



19. 'It diminishes most effectively the power of all men of evil ways. Verily demons, goblins, and ogres are destroyed by its mere chanting.
20-30. 'This entire glorification of mine draws (a devotee) very near to me. And by means of finest cattle, flowers, arghya and incenses, and by perfumes and lamps, by feeding Brahmins, by oblations, by sprinkling (consecrated) water, and by various other offerings and gifts (if one worships) day and night in a year - the gratification, which is done to me, is attained by listening but once to this holy story of mine. The chanting and hearing of the story of my manifestations remove sins, and grants perfect health and protects one from evil spirits; and when my martial exploit in the form of the slaughter of the wicked daityas is listened to, men will have no fear from enemies. And the hymns uttered by you, and those by the divine sages, and those by Brahma bestow a pious mind.



He who is (lost) on a lonesome spot in a forest, or is surrounded by forest fire, or who is surrounded by robbers in a desolate spot, or who is captured by enemies, or who is pursued by a lion, or tiger, or by wild elephants in a forest, or who, under the orders of a wrathful king, is sentenced to death, or has been imprisoned, or who is tossed about in his boat by a tempest in the vast sea, or who is in the most terrible battle under a shower of weapons, or who is amidst all kinds of dreadful troubles, or who is afflicted with pain - such a man on remembering this story of mine is saved from his strait. Through my power, lions etc., robbers and enemies, flee from a distance from him who remembers this story of mine.'

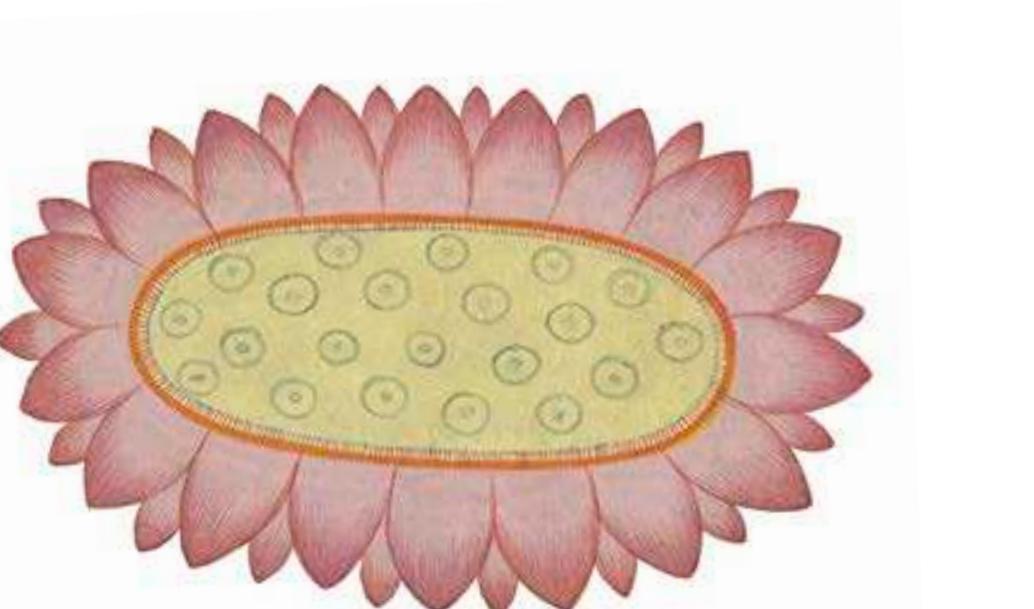


**THE GODS REVERENCE THE LOTUS LEFT BY THE DISAPPEARING
GODDESS AND DEPART THEMSELVES**

The gods reverence the lotus left
by the disappearing Goddess and
depart themselves.

The Rishi said:

31-32. Having spoken thus the adorable Chandika,
fierce in prowess, vanished on that very spot even
as the devas were gazing on her.



INDIA (KANGRA), CIRCA 1810

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PAINTING: 'THE GODS CONSIDER THE LOTUS SEAT
LEFT BY THE MOTHER. THE ASSEMBLY OF THE
GODS REVERENCE'



**THE DEMONS RETURN TO THE UNDERWORLD
AS THE GODS REJOICE IN HEAVEN**

The gods retake their place in heaven and the surviving demons return to the underworld.

33. Their foes having been killed, all the devas also were delivered from fear; all of them resumed their own duties as before and participated in their shares of sacrifices.
 34-35. When the exceedingly valorous Shumbha and Nishumbha, the most fierce foes of devas, who brought ruin on the world and who were unparalleled in prowess, had been slain by the Devi in battle, the remaining daityas went away to Patala.



INDIA (KANGRA), CIRCA 1810

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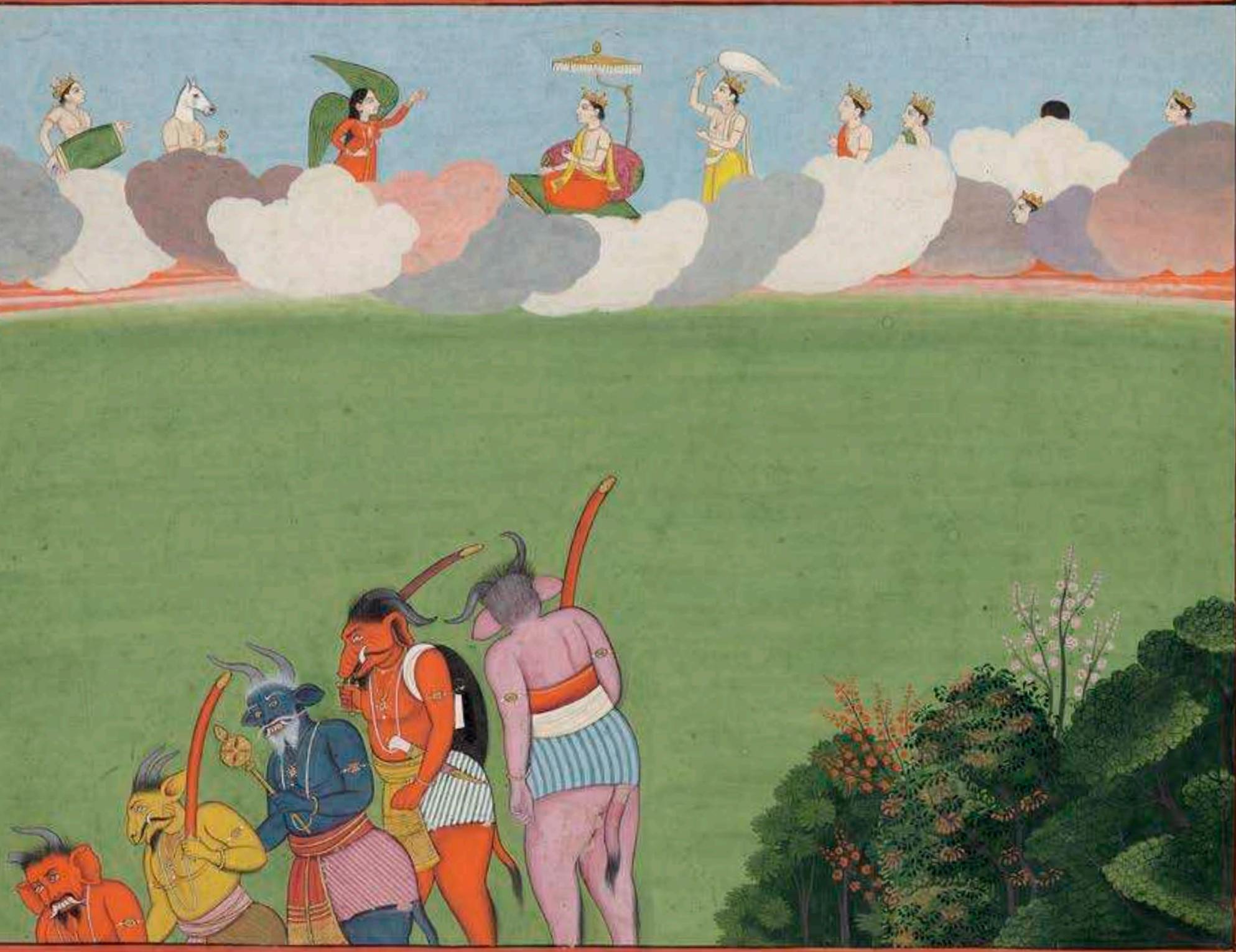
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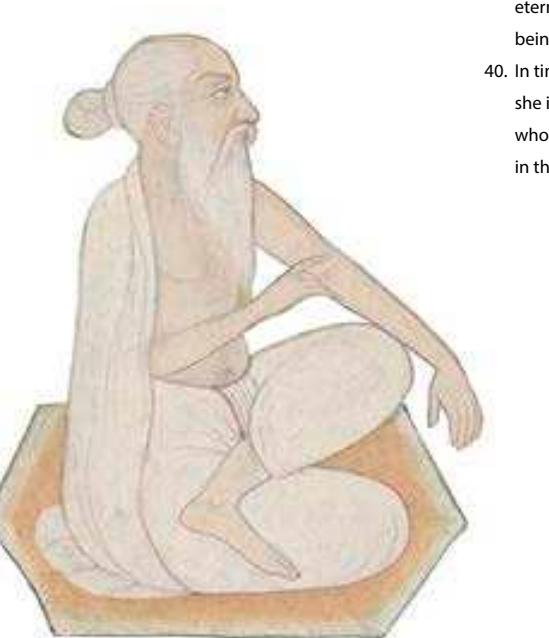
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THE HEAVEN OF INDRA WITH ITS APSARASES AND
THE REMAINING DEMONS TO THEIR UNDERWORLD
PATALA'

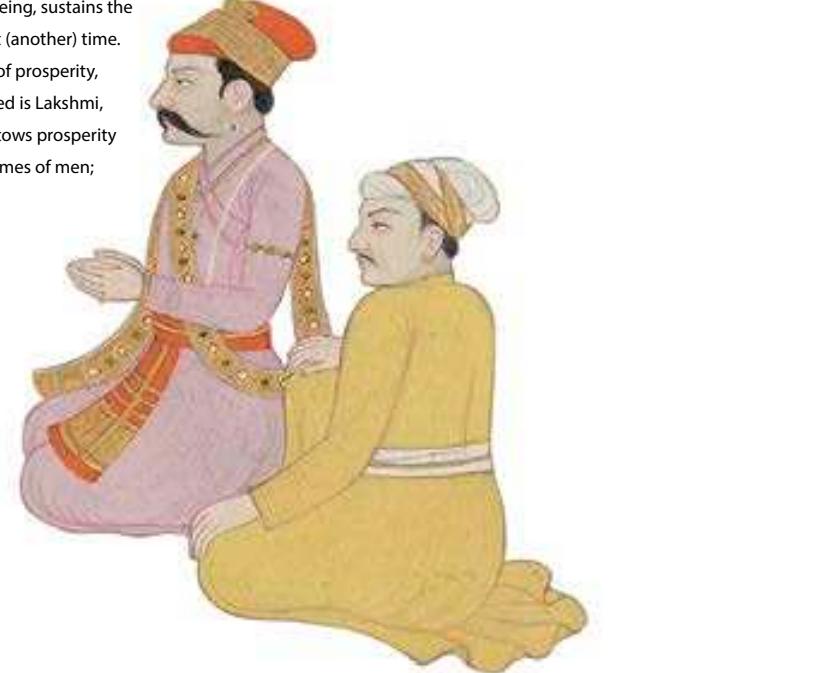


**MEDHAS TELLS SURATHA AND SAMADHI THAT THIS IS
THE END OF THE STORY**

Medhas tells the two seekers after knowledge that the Goddess is the cause of their illusion of attachment and the means, if they worship her, of escaping from it.



- 36. Thus O King, the adorable Devi, although eternal, incarnating again and again, protects the world.
- 37. By her this universe is deluded, and it is she who creates this universe. And when entreated, she bestows supreme knowledge, and when propitiated, she bestows prosperity.
- 38. By her, the Mahakali, who takes the form of the great destroyer at the end of time, all this cosmic sphere is pervaded.
- 39. She indeed takes the form of the great destroyer at the (proper) time. She, the unborn, indeed becomes this creation (at the time proper for re-creation). She herself, the eternal Being, sustains the beings at (another) time.
- 40. In times of prosperity, she indeed is Lakshmi, who bestows prosperity in the homes of men;



- and in times of misfortune, she herself becomes the goddess of misfortune, and brings about ruin.
- 41. When praised and worshipped with flowers, incense, perfumes, etc., she bestows wealth and sons, and a mind bent on righteousness and prosperous life.

Here ends the twelfth chapter called 'Eulogy of the Merits' of *Devi Mahatmya* in *Markandeya Purana*.

INDIA (KANGRA), CIRCA 1810

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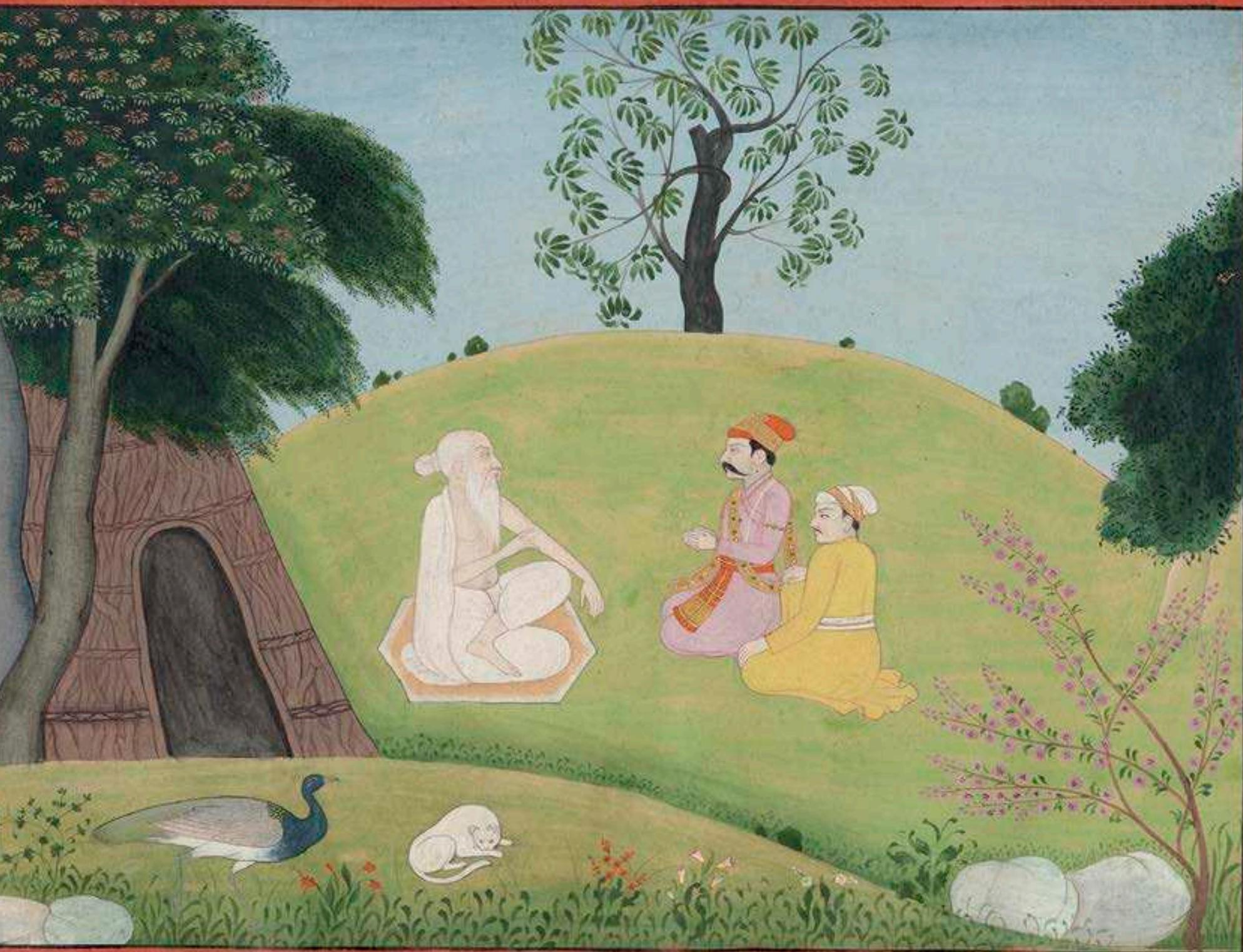
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THE PAINTING: 'SURATHA AND THE MERCHANT
PETITION MARKANDEYA [WHAT TO DO].
MARKANDEYA TELLS THEM'
C.F. AJAZUDDIN 1977, GULER 41(XXXII)



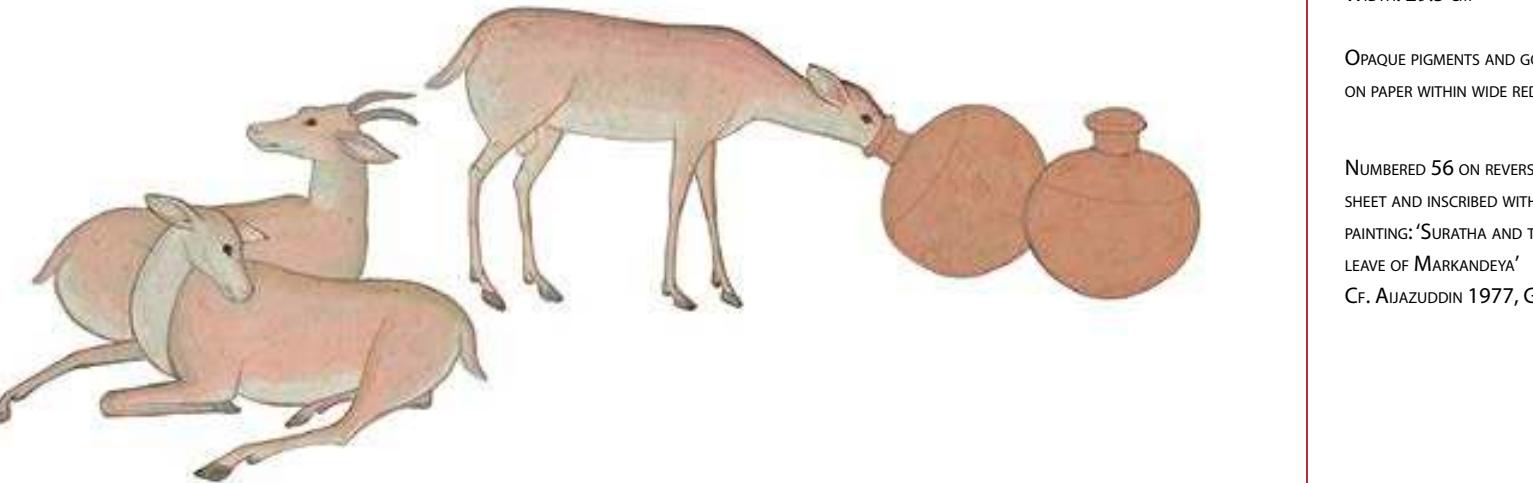
**SURATHA AND SAMADHI DO HOMAGE TO MEDHAS
BEFORE THEIR DEPARTURE**

Suratha and Samadhi do homage to Medhas before their departure to go and worship the goddess.

CHAPTER 13
**THE BESTOWING OF BOONS ON SURATHA
AND THE MERCHANT**

The Rishi said:

- 1-2. I have now narrated to you, O King, this sublime poem on the glory of the Devi.
3. The Devi is endowed with such majestic power. By her this world is upheld. Knowledge is similarly conferred by her, the illusory power of Bhagavan Vishnu.
4. By her, you, this merchant and other men of discrimination, are being deluded; and others were deluded (in the past), and will be deluded (in the future).
5. O great King, take refuge in her, the supreme Ishvari. She indeed when worshipped bestows on men enjoyment, heaven and final release (from transmigration).



Markandeya said:
6-8. O great sage, King Suratha who had become despondent consequent on his excessive attachment and the deprivation of his kingdom, and the merchant, having heard this speech prostrated before the illustrious Rishi of severe penances and immediately repaired to perform austerities.

INDIA (KANGRA), CIRCA 1810

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PAINTING: 'SURATHA AND THE MERCHANT TAKE
LEAVE OF MARKANDEYA'
Cf. AJAZUDDIN 1977, GULER 41(XXXIII)



**THE GODDESS APPEARS TO SURATHA AND SAMADHI
AND GRANTS THEM A BOON**

The king and the merchant have left Medhas's hermitage and go to the banks of a river where they construct an image of the Goddess and worship her diligently for three years with the appropriate prayers, penance and sacrifices. She appears to them and grants each of them a boon.



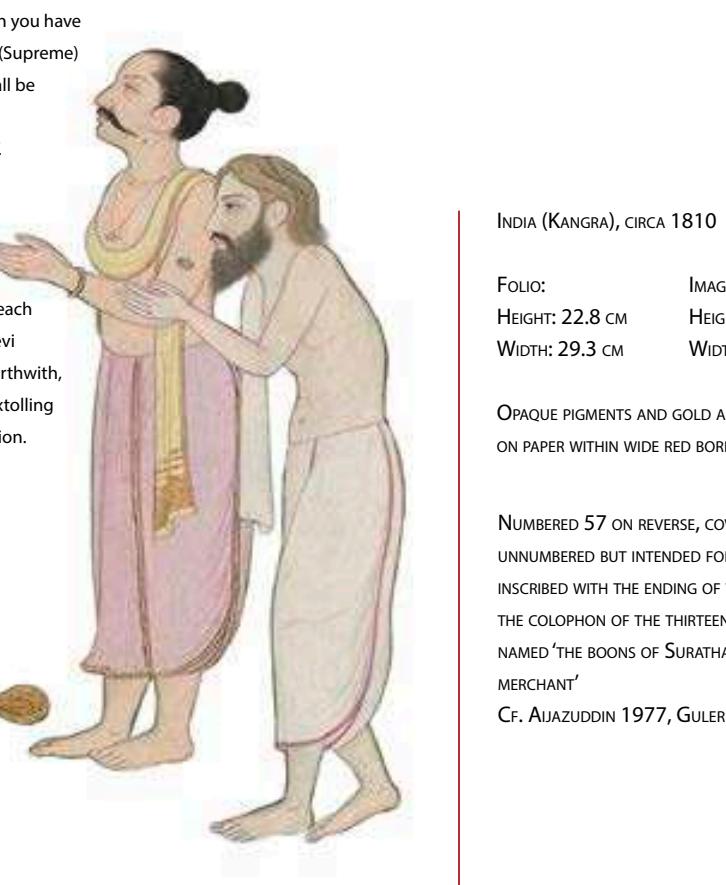
9. Both king and the merchant, in order to obtain a vision of Amba, stationed themselves on the sand-bank of a river and practised penances, chanting the supreme Devi-sukta (hymn to the Devi).
10. Having made an earthen image of the Devi on the sands of the river, they both worshipped her with flowers, incense, fire and libation of water.
11. Now abstaining from food, and now restraining in their food, with their minds on her and with concentration, they both offered sacrifices sprinkled with blood drawn from their own bodies.
12. When they with controlled minds had propitiated her thus for three years, Chandika, the upholder of the world, was well pleased and spoke to them in visible form.

The Devi said:

- 13-15. What you solicit, O King, and you, the delight of your family, receive all that from me. Well-pleased I bestow those to you both.

Markandeya said:

- 16-17. Then the King chose a kingdom, imperishable even in another life, and in this life itself, his own kingdom wherein the power of his enemies is destroyed by force.
18. Then the wise merchant also, whose mind was full of dispassion for the world, chose that knowledge which removes the attachment (in the form of) 'mine' and 'I'.



The Devi said:

19-21. O King, after slaying your foes in a few days, you shall obtain your own kingdom and it shall last with you there.

22-23. And, when you are dead, you shall gain another birth from the Deva Vivasvat (Sun), and shall be a Manu on earth by name Savarni.

24-25. And, O the best of merchants, I grant you

the boon which you have desired of me. (Supreme) knowledge shall be yours, for your self-realisation.'

Markandeya said:

26-27. Having thus granted

them both

the boon that each

desired, the Devi

disappeared forthwith,

as they were extolling her with devotion.

28-29. Having thus gained the boon from the Devi, Suratha, the foremost of Ksatriyas, shall obtain a new birth through Surya (and of his wife Savarna), and shall be the Manu named Savarni. Here ends the thirteenth chapter called 'The bestowing of boons to Suratha and the merchant' of *Devi Mahatmya* in *Markandeya Purana*. Here ends the *Devi Mahatmya* of 700 Mantras.

INDIA (KANGRA), CIRCA 1810

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NAMED 'THE BOONS OF SURATHA AND THE
MERCHANT'

Cf. AJAJUDDIN 1977, GULER 41(XXXIV)



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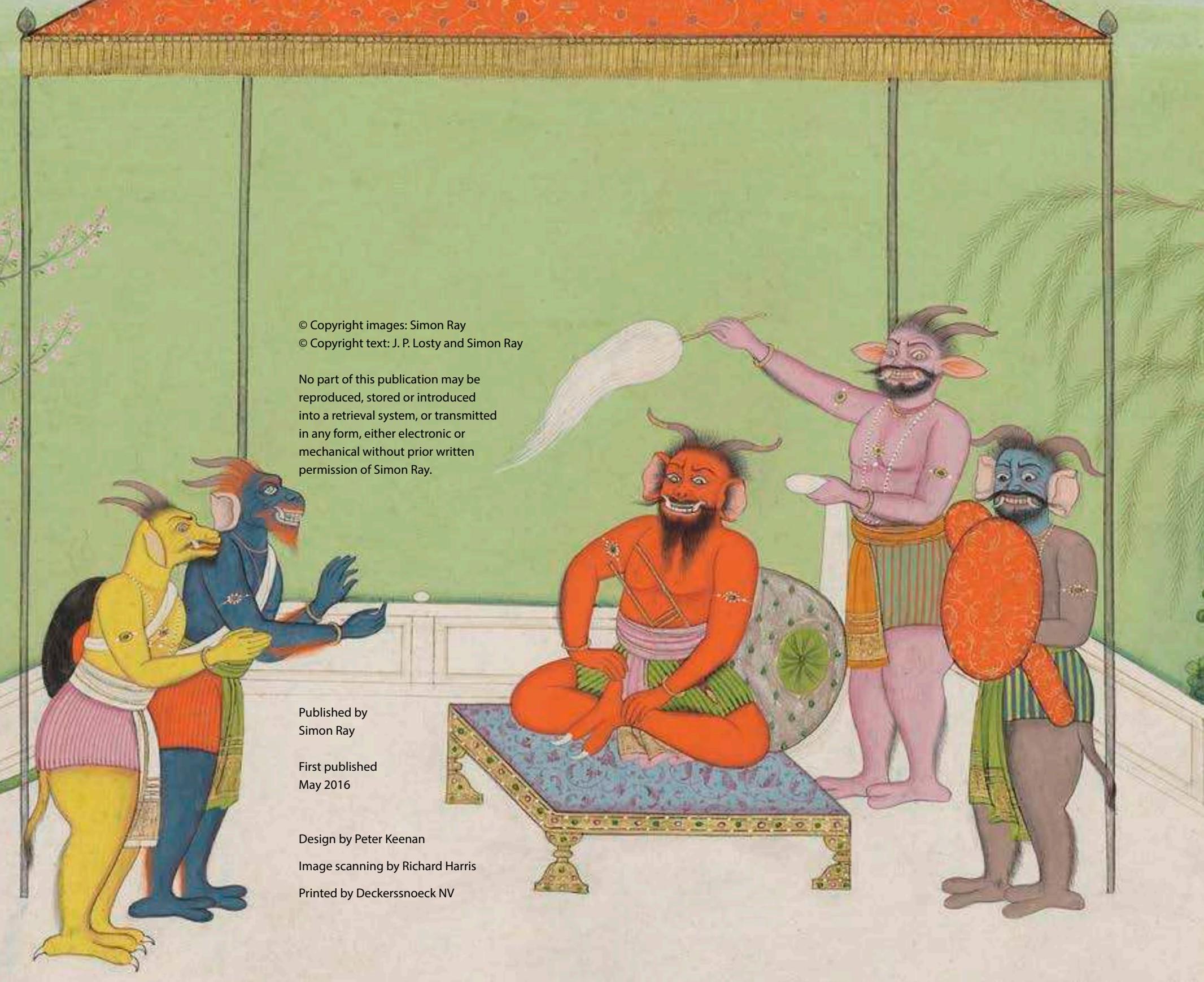
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Published by
Simon Ray

First published
May 2016

Design by Peter Keenan
Image scanning by Richard Harris
Printed by Deckerssnoeck NV

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